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PARIS

MONEY TABLE (comp. p. xii).

Approximate Equivalents.

French Money.		American Money		English Money.			German Money.	
Francs.	*Centimes.*	*Dollars.*	*Cents.*	*Pounds.*	*Shillings*	*Pence.*	*Marks.*	*Pfennigs.*
—	5 (= 1 sou)	—	1	—	—	1/2	—	4
—	25 (= 5 sous)	—	5	—	—	2 1/2	—	20
—	50 (= 10 „)	—	10	—	—	4 3/4	—	40
—	75 (= 15 „)	—	15	—	—	7 1/4	—	60
1	— (= 20 „)	—	20	—	—	9 3/4	—	80
2	— ——	—	40	—	1	7 1/4	1	60
3	— ——	—	60	—	2	4 3/4	2	40
4	— ——	—	80	—	3	2 1/2	3	20
5	— ——	1	—	—	4	—	4	—
6	— ——	1	20	—	4	9 3/4	4	80
7	— ——	1	40	—	5	7 1/4	5	60
8	— ——	1	60	—	6	4 3/4	6	40
9	— ——	1	80	—	7	2 1/2	7	20
10	— ——	2	—	—	8	—	8	—
11	— ——	2	20	—	8	9 3/4	8	80
12	— ——	2	40	—	9	7 1/4	9	60
13	— ——	2	60	—	10	4 3/4	10	40
14	— ——	2	80	—	11	2 1/2	11	20
15	— ——	3	—	—	12	—	12	—
16	— ——	3	20	—	12	9 3/4	12	80
17	— ——	3	40	—	13	7 1/4	13	60
18	— ——	3	60	—	14	4 3/4	14	40
19	— ——	3	80	—	15	2 1/2	15	20
20	— ——	4	—	—	16	—	16	—
25	— ——	5	—	1	—	—	20	—
100	— ——	20	—	4	—	—	80	—

PARIS

AND

ENVIRONS

WITH

ROUTES FROM LONDON TO PARIS

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

WITH 12 MAPS AND 36 PLANS

FOURTEENTH REVISED EDITION

LEIPSIC: KARL BAEDEKER, PUBLISHER

1900

'Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all!'

PREFACE.

The chief object of the Handbook for Paris, which is now issued for the fourteenth time, and corresponds with the fourteenth French edition, is to render the traveller as nearly as possible independent of the services of guides, commissionnaires, and innkeepers, and to enable him to employ his time and his money to the best advantage.

Objects of general interest, described by the Editor from his personal observation, are those with which the Handbook principally deals. A detailed account of all the specialties of Paris would of course far exceed the limits of a work of this character.

The Maps and Plans, upon which the utmost care has been bestowed, will, it is hoped, be found serviceable. Those which relate to Paris itself (one clue-map, one large plan, five special plans of the most important quarters of the city, and one omnibus-plan) have been collected in a separate cover at the end of the volume, and may if desired be severed from the Handbook altogether. The subdivision of the Plan of the city into three sections distinguished by different colours will be found materially to facilitate reference, as it obviates the necessity of unfolding a large sheet of paper at each consultation.

There is probably no city in the world which ever underwent such gigantic transformations in its external appearance as the French metropolis during the reign of Napoleon III., and few cities have ever experienced so appalling a series of disasters as those which befel Paris in 1870-71. Many squalid purlieus, teeming with poverty and vice, were swept away under the imperial régime, to make room for spacious squares, noble avenues, and palatial edifices. The magnificent metamorphosis of Paris 'from brick to marble' was nearly complete when the gay, splendour-loving, pleasure-seeking city was overtaken by the signal calamities occasioned by the Franco-Prussian war and the Communard rebellion. During that period the city sustained many irreparable losses, but since the restoration of peace it has in most respects resumed its former appearance, the

government having done its utmost to restore everything as far as possible to its former condition.

A short account of the routes from London to Paris, and of the principal towns of Northern France, with their magnificent Gothic churches, will be acceptable to most travellers.

In the Handbook are enumerated both the first-class hotels and those of humbler pretension. The latter may often be selected by the 'voyageur en garçon' with little sacrifice of real comfort, and considerable saving of expenditure. Those which the Editor has reason to believe most worthy of commendation are denoted by asterisks; but doubtless there are many of equal excellence among those not so distinguished. It should, however, be borne in mind that hotels are liable to constant changes, and that the treatment experienced by the traveller often depends on circumstances which can neither be foreseen nor controlled.

The Editor begs to tender his grateful acknowledgments to travellers who have sent him information for the benefit of the Handbook, and hopes that they will continue to favour him with such communications, especially when the result of their own experience. Hotel-bills, with annotations showing the traveller's opinion as to his treatment and accommodation, are particularly useful.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendations, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

Abbreviations.

M. = Engl. mile; hr. = hour; min. = minute; r. = right; l. = left; N. = north, northwards, northern; S. = south, etc.; E. = east, etc.; W. = west, etc.; R. = room, route; B. = breakfast; déj. = déjeuner, luncheon; D. = dinner; A. = attendance; L. = light; rfmts. = refreshments; pens. = pension (*i.e.* board and lodging); ca. = circa, about; carr. = carriage; fr. = franc; c. = centime. The letter *d* after a name, with a date, indicates the year of the person's death.

Asterisks

are used as marks of commendation.

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INTRODUCTION.

I. Language. Money. Expenses. Season. Passports. Custom House.

Language. For those who wish to derive instruction as well as pleasure from a visit to Paris, the most attractive treasury of art and industry in the world, some acquaintance with French is indispensable. The metropolis of France, it is true, possesses English hotels, English professional men, English 'valets de place', and English shops; but the visitor who is dependent upon these is necessarily deprived of many opportunities of becoming acquainted with the most interesting characteristics of the place.

Money. The decimal Monetary System of France is extremely convenient in keeping accounts. The Banque de France issues *Banknotes* of 5000, 1000, 500, 200, 100, and 50 francs, and these are the only banknotes current in France. The French *Gold* coins are of the value of 100, 40, 20, 10, and 5 francs; *Silver* coins of 5, 2, 1, $^1/_2$, and $^1/_5$ franc; *Bronze* of 10, 5, 2, and 1 centime (100 centimes = 1 franc). '*Sou*' is the old name, still in common use, for 5 centimes; thus, a 5-franc piece is sometimes called 'une pièce de cent sous', 2 fr. = 40 sous, 1 fr. = 20 sous, $^1/_2$ fr. = 10 sous. Italian, Belgian, Swiss, and Greek gold coins are also received at their full value, and the new Austrian gold pieces of 4 and 8 florins are worth exactly 10 and 20 fr. respectively. Belgian, Swiss, and Greek silver coins (except Swiss coins with the seated figure of Helvetia) are also current at full value; but Italian silver coins, with the exception of 5-lira pieces, should be refused. The stranger should also be on his guard against counterfeit silver coins, and should refuse obsolete coins such as those with heads of Louis Philippe or of Napoleon without the laurel wreath. The only foreign copper coins current in France are those of Italy, but others are frequently accepted without demur.

English banknotes, gold, and even silver are generally received at the full value, except at the shops of the money-changers, where a trifling deduction is made. The table at the beginning of the book shows the comparative value of the French, English, American, and German currencies, when at par. The currency of Belgium, Switzerland, Italy, and Greece is the same as that of France.

The traveller should always be provided with small change *(petite monnaie)*, as otherwise he may be put to inconvenience in giving gratuities, purchasing catalogues, etc.

Expenses. The cost of a visit to Paris depends of course on the tastes and habits of the traveller. If he selects a hotel of a high class, dines at the table d'hôte, visits the theatres, drives in

the parks and environs, and finally indulges in suppers *à la carte*, he must be prepared to spend 30-40 fr a day or upwards. Those, however, who visit Paris for the sake of its monuments, its galleries, its collections, and not for its pleasures, will have little difficulty, with the aid of the information in the Handbook, in limiting their expenditure to 15-20 fr. a day.

Season. Spring and autumn are the best seasons for a visit to Paris, the former perhaps deserving the preference as having fewer rainy days. The long days of summer are in some respects admirably adapted for sight-seeing; but the heat is often excessive, and the absence after June of a large proportion of the ordinary residents deprives the city of one of its most characteristic features.

Passports are now dispensed with in France, but they are often useful in proving the traveller's identity, procuring admission to museums on days when they are not open to the public, obtaining delivery of registered letters, etc.

Foreign Office passports may be obtained through C. Smith and Sons, 63 Charing Cross; Bass, 440 West Strand; E. Stanford, 26 Cockspur St., Charing Cross; or W. J. Adams, 59 Fleet St. (charge 2*s.*; agent's fee 1*s.* 6*d.*).

Custom House. In order to prevent the risk of unpleasant detention at the 'douâne' or custom-house, travellers are strongly recommended to avoid carrying with them any articles that are not absolutely necessary. Cigars, tobacco, and matches are chiefly sought for by the custom-house officers. The duty on cigars amounts to about 13*s.*, on tobacco to 6-10*s.* per lb. Articles liable to duty should always be 'declared'. Books and newspapers occasionally give rise to suspicion and may in certain cases be confiscated. — The *octroi* is a duty on comestibles levied at the entrance of Paris and other large towns, but travellers' luggage is usually passed on a simple declaration that it contains none.

II. Railways.†

The fares per English mile are approximately: 1st cl. 18 c., 2nd cl. 12 c., 3rd cl. 8 c., to which a tax of ten per cent on each ticket costing more than 10 fr. is added. Return-tickets *(Billets d'aller et retour)* are issued by all the railway-companies at a reduction of 20-25 per cent; those issued on Sat. and the eves of great festivals are available for three days. On some of the suburban lines,

† Railway-station, *la gare* (also *l'embarcadère*); booking-office, *le guichet* or *bureau;* first, second, or third class ticket, *un billet de première, de seconde, de troisième classe:* to take a ticket, *prendre un billet;* to register the luggage, *faire enregistrer les bagages;* luggage-ticket, *bulletin de bagage;* waiting-room, *salle d'attente:* refreshment-room, *le buffet* (third class, *la buvette*); cloak-room, *la consigne;* platform, *le quai, le trottoir;* carriage, *le wagon;* compartment, *le compartiment, le coupé;* smoking compartment, *fumeurs;* ladies' compartment, *dames seules;* guard, *conducteur;* porter, *facteur;* to enter the carriage, *monter en wagon;* take your seats! *en voiture!* to alight, *descendre;* to change carriages, *changer de voiture;* express train to Calais, *le train express pour Calais, l'express de Calais.*

however, there is no reduction on return-tickets. Tickets are usually collected at the 'sortie'. The mail trains *('trains rapides')* generally convey first-class passengers only, and the express trains *('trains express')*, first-class and second-class only. The carriages are inferior to those in most other parts of Europe. The trains are not always provided with smoking carriages, but in the others smoking is allowed unless any one of the passengers objects.

Before starting, travellers are generally cooped up in the close and dusty waiting-rooms, and are not admitted to the platform until the train is ready to receive them; nor is any one admitted to the platform to take leave of friends without a platform-ticket (10 c.) which may be obtained from the ticket-checker or in some cases (*e.g.* at the Gare de Lyon) from an automatic machine.

Travellers within France are allowed 30 kilogrammes (66 Engl. lbs.) of luggage free of charge; those who are bound for foreign countries are allowed 25 kilogr. only (55 lbs.); 10 c. is charged for booking. At most of the railway-stations there is a *consigne*, or left-luggage office, where a charge of 10 c. per day is made for one or two packages, and 5 c. per day for each additional article. Where there is no *consigne*, the employees will generally take care of luggage for a trifling fee. The railway-porters *(facteurs)* are not entitled to remuneration, but it is usual to give a few sous for their services. The occasionally extortionate demands of the Parisian porters should be firmly resisted. — *Dog Tickets* cost 30 c. for 20 kilomètres (12½ M.) or less, and 5 c. for each additional 3 kilomètres (1¾ M.), with 10 c. for 'registration'.

Railway Restaurants (usually dear and often poor) are found at the principal stations, but the stoppages of the trains are usually so short that travellers are advised to carry the necessary provisions with them.

Sleeping Carriages (Wagons-lits) and *Restaurant Carriages (Wagons-restaurants)* are run in the chief night and day expresses respectively. Déj. 3½-5, D. 4½-7 fr. (wine extra), according to the line; 2nd cl. on certain lines in Normandy, déj. 2¼, D. 3½ fr. — *Pillows* and *Coverlets* may be hired at the chief stations (1 fr.).

The most trustworthy information as to the departure of trains is contained in the *Indicateur des Chemins de Fer*, published weekly (85 c.), or in the *Indicateur Paul Dupont* (75 c.). There are also separate and less bulky time-tables for the different lines *('Livrets Chaix'):* du Nord, de l'Est, de l'Ouest, etc. (40 c.); and the *Livret Chaix des Environs de Paris* (25 c.), sold also in separate parts at 10 c.

Railway time is always that of Paris, but the clocks in the interior of the stations, by which the trains start, are purposely kept five min. slow. Belgian (Greenwich or West Europe) railway time is 4 min. behind, and 'Mid Europe' time (for Germany, Switzerland, and Italy) 56 min. in advance of French railway time.

Cycling is a popular amusement in France, and the cyclist's wants are everywhere fairly well provided for. The highroads between Paris and the coast are good, though often destitute of shade. Cyclists entering

France with their machines must deposit a sum equal to the duty on the latter (22 fr. per 10 kilogrammes or 22 lbs.), which is returned to them on quitting the country. Members of the *Cyclists' Touring Club* (47 Victoria St., London, S.W.) or of the *Touring Club de France* (10 Place de la Bourse, Paris) are, however, spared this formality on presentation of their card of membership.

An annual tax of 6 fr. is imposed on every cycle in France, but strangers remaining in the country not more than three months receive a dispensation from this tax ('permis de circulation') on application at the office of the custom-house by which they arrive (60 c.). Every cycle in France must be furnished with a lamp (to be lighted at dusk) and a bell or horn (audible at a distance of 50 mètres).

Cyclists will find it advantageous to join the Touring Club de France (see above), the annual subscription to which is 6 fr. (5*s.*), including a copy of the monthly *Gazette*. The club publishes an *Annuaire* (1 fr.), with a list of cyclists' hotels, repairers, representatives, etc., and also a series of *Itineraries* (5 c. each). — Cycling in Paris, see p. 38.

III. Outline of History.

a. History of France.

Merovingians. Clovis, son of Childeric, King of Tournai, finally expelled the Romans about the year 496, embraced Christianity, and became the founder of the *Merovingian Dynasty*, which was so named from *Meroveus* or *Merwig*, grandfather of Clovis.

Carlovingians. Pepin *(Le Bref)*, who became King of France in 752, was the founder of the second or *Carlovingian Dynasty*.

Charlemagne, 768.

Louis I. *(Le Débonnaire)*, 814.

Charles II. *(Le Chauve)*, 840. France separated from Germany and Italy by the Treaty of Verdun, 843. — The subsequent monarchs were unable to defend their country against hostile attacks. The dynasty was deposed in consequence, and the crown given in 887 to Count Odo, or *Eudes*, who had been instrumental in repelling the Normans.

Capetians. Hugh Capet, grand-nephew of Eudes, was the founder of the third or *Capetian Dynasty* (987).

Robert II. *(Le Pieux)*, 996.

Henri I., 1031.

Philip I., 1060. *William, Duke of Normandy*, conquers England, 1066. First Crusade under *Godfrey de Bouillon*, 1096.

Louis VI. *(Le Gros)*, 1108. *Suger* (p. 334), the king's minister.

Louis VII. *(Le Jeune)*, 1137, takes part in the Second Crusade (1147). His divorced wife, Eleanor of Guienne and Poitou, marries Henry Plantagenet, afterwards Henry II. of England.

Philip II. *(Auguste)*, 1180, undertakes the Third Crusade, in company with *Richard Coeur-de-Lion*, 1189. On his return he attacks the English possessions in France, and defeats the English, Flemish, and German troops at *Bouvines* in 1214.

Louis VIII. *(Le Lion)*, 1223, extends the royal power in the S. of France.

Louis IX. *(St. Louis)*, 1226. Crusades to Egypt and Tunis.

Philip III. *(Le Hardi)*, 1270, acquires Provence by inheritance.

Philip IV. *(Le Bel)*, 1285, convokes the *Etats-Généraux* for the first time. He causes the papal residence to be transferred to Avignon, and in 1307 abolishes the order of Knights Templar.

Louis X. *(Le Hutin)*, 1314.

Philip V. *(Le Long)*, 1316.

Charles IV. *(Le Bel)*, 1322, dies without issue.

House of Valois. Philip VI., 1328. War with England, 1337 ('Guerre de Cent Ans', 1337-1453). Battle of *Crécy*, 1346.

John *(Le Bon)*, 1350; defeated and taken prisoner by the English at *Poitiers*, 1356. Peace of *Brétigny*, 1360.

Charles V. *(Le Sage)*, 1364. The English expelled by *Bertrand du Guesclin*.

Charles VI., 1380; becomes insane twelve years afterwards. The French under the *Constable d'Albret* defeated by Henry V. of England at *Agincourt*, 1415. Paris occupied by the English, 1421.

Charles VII., 1422. The siege of Orleans raised by *Joan of Arc*, 1429. Coronation at Rheims. Joan burned at Rouen, 1431.

Louis XI., 1461, after suppressing the *Ligue du Bien Public*, which had been formed in consequence of his hasty and wide-reaching reforms, succeeds in establishing the administrative and territorial unity of the country. Burgundy, Franche-Comté, Artois, and Provence are added to the French crown.

Charles VIII., 1483, acquires Brittany by his marriage with Anne de Bretagne. Conquest of Naples, 1495.

Louis XII., '*Le père du peuple*', 1498, first king of the younger branch of the House of Valois, conqueror of Milan and (in alliance with the Spaniards) of Naples. Having quarrelled with his Spanish allies, he is defeated by them on the *Garigliano* in 1503. The League of Cambrai is formed for the purpose of expelling the Venetians from the mainland of Italy. The Venetians defeated at *Agnadello*, 1509; but they succeed in destroying the League, and defeat the French at *Ravenna*, 1512.

Francis I., 1515, defeats the Swiss at *Marignano*, and recovers the Duchy of Milan. Four wars with Charles V. for the possession of Burgundy and Milan. Francis defeated and taken prisoner at *Pavia*, 1525. The royal power becomes more absolute.

Henri II., 1547, husband of *Catherine de Médicis*, accidentally killed at a tournament (p. 68). Metz, Toul, and Verdun annexed to France, 1556. Final expulsion of the English.

Francis II., 1559, husband of *Mary Stuart* of Scotland.

Charles IX., brother of Francis II., 1560. Regency of *Catherine de Médicis*, the king's mother. Beginning of the *Religious Wars*. Louis de Condé, Antoine de Navarre, and Admiral Coligny, leaders of the Huguenots; François de Guise and Charles de Lorraine command the Roman Catholic army. *Massacre of St. Bartholomew*, 24th August, 1572.

Henri III., 1574, brother of his two predecessors; flies from Paris, where a rebellion had broken out, by the advice of his mother, Catherine de Médicis (d. 1588); assassinated at St. Cloud by Jacques Clément, a Dominican friar.

House of Bourbon. Henri IV., 1589, first monarch of the *House of Bourbon*, defeats the Roman Catholic League at *Arques* in 1589, and at *Ivry* in 1590, becomes a Roman Catholic in 1593, captures Paris in 1594. *Sully*, his minister. Religious toleration granted by the Edict of Nantes (1598). Henri, divorced from Margaret of Valois in 1599, marries Marie de Médicis the following year; assassinated by Ravaillac in 1610. Paris greatly embellished during this reign.

Louis XIII., 1610; his mother Marie de Médicis, regent; she is banished to Cologne, where she dies in 1642. *Richelieu*, his minister (d. 1642). English fleet defeated at *Ré*, 1627; *La Rochelle* taken from the Huguenots. France takes part in the Thirty Years' War against Austria.

Louis XIV., 1643, under the regency of his mother, *Anne of Austria*. Ministers: Mazarin (d. 1661), Louvois (d. 1691), and Colbert (d. 1683). Generals: Turenne (d. 1675), Condé (d. 1686), Luxembourg (d. 1695).

War of the *Fronde* against the court and Mazarin. Condé (Duc d'Enghien) defeats the Spaniards at *Rocroy* in 1643, and at *Lens* in Holland in 1648. Turenne defeats the Bavarians at *Freiburg* and at *Nördlingen*, 1644. The Peace of Westphalia (1648) assigns *Alsace* to France, with the exception of Strassburg and Montbéliard. Submission of the Fronde. Peace of the Pyrenees, with Spain, 1659.

Death of Mazarin, 1661. The king governs alone.

Louis marries *Maria Theresa*, daughter of Philip IV. of Spain, 1660. After the death of his father-in-law Louis lays claim to the Spanish Netherlands. Turenne conquers Hainault and part of Flanders, 1667. Condé occupies the *Franche Comté*. Peace of Aix-la-Chapelle, in consequence of the Triple Alliance, 1668.

War with Holland, Passage of the Rhine, 1672. Occupation of the provinces of Utrecht and Guelderland. Victories of Turenne over the Imperial army at *Sinzheim*, *Ensisheim*, *Mülhausen* (1674), and *Türkheim* (1675). Death of Turenne at Sassbach, 1675.

Admiral Duquesne defeats the Dutch fleet near *Syracuse*, 1676. Marshal Luxembourg defeats William of Orange at *Montcassel*, 1677. Peace of *Nymwegen*, 1678. Strassburg occupied, 1681. Occupation of Luxembourg. Revocation of the Edict of Nantes, 1685. Devastation of the Palatinate, 1688. Marshal Luxembourg defeats the Imperial troops at *Fleurus* (1690) and *Steenkerke* (1692), and William of Orange at *Neerwinden*, 1693. The French fleet under Admiral Tourville defeated by the English at *La Hogue*, 1692. Peace of *Ryswyck*, 1697.

Spanish war of succession, 1701. Victory of Vendôme at *Vittoria* (1702), and of Tallard at *Speyer* (1702). Taking of *Landau*, 1702.

Victory at *Höchstädt* (1703); defeat at *Höchstädt*, or *Blenheim* (1704), by the Duke of Marlborough and Prince Eugene of Savoy. Marshal Villars defeated by Prince Eugene at *Turin* (1705), and by Marlborough and the Prince at *Ramillies* (1709). *Oudenarde* (1708), and *Malplaquet* (1709). Peace of *Utrecht*, 1713. Peace of *Rastadt*, 1714.

During this reign French literature attains its zenith: Corneille, Racine, Molière, La Fontaine, Boileau, Bossuet, Fénelon, Descartes, Pascal, La Bruyère, Mme. de Sévigné, etc.

Louis XV., 1715; eight years' regency of the *Duke of Orleans*. Marries *Marie Leszinska* of Poland (1725). Austrian war of succession (1741-48). Defeat at *Dettingen* by George II. of England (1743). Defeat of the Dutch and English at *Fontenoy* (1745), of the Austrians under Charles of Lorraine at *Rocoux* (1746), and of the Allies near *Laeffelt (Lawfeld)* in 1747. Taking of *Maastricht* and Peace of *Aix-la-Chapelle*, 1748. Naval war against England.

Seven years' war with England (1756 63). Duke of Cumberland defeated by Marshal d'Estrées, 1757. The French under Prince de Soubise defeated the same year by Frederick the Great at *Rossbach*, and in 1758 at *Crefeld*, by the Duke of Brunswick. The French defeated at *Minden* (1759). The French defeated by Marshal Broglie at *Bergen*, 1760. — French possessions in N. America surrendered at the *Peace of Paris*, 1763. — Acquisition of *Lorraine* (1766) and *Corsica* (1768). — Voltaire, Rousseau, and Diderot the most influential writers.

Louis XVI., 1774, married to *Marie Antoinette*, daughter of Francis I. and Maria Theresa. American War of Independence against England, 1777-83. Exhaustion of the finances of France; Vergennes, Turgot, Necker, Calonne, Brienne, and Necker (a second time), ministers of finance.

1789. Revolution. Assembly of the *States General* at Versailles, 5th May. Their transformation into a *National Assembly*, 17th June. Oath of the Jeu de Paume (p. 325), 20th June. Storming of the Bastille, 14th July. The 'Femmes de la Halle' at Versailles, 5th Oct. Confiscation of ecclesiastical property, 2nd Nov.

1790. Fête de la Fédération in the Champ-de-Mars (p. 282).

1791. The Emigration. The royal family escapes from Paris, but is intercepted at Varennes, 22nd June. Oath to observe the Constitution, 14th Sept. *Assemblée Législative.*

1792. War with Austria, 20th April. Storming of the Tuileries, 10th Aug. The king arrested, 11th Aug. Massacres in Sept. Cannonade of *Valmy* against the Prussians, 20th Sept. The *National Convention* opened, and royalty abolished, 21st Sept.

First Republic proclaimed, 25th Sept. Custine enters *Mayence*, 21st Oct. Battle of *Jemappes* against the Austrians, 6th Nov. Conquest of Belgium.

1793. Louis XVI. beheaded, 21st Jan. Republican reckoning

of time introduced, 22nd Sept.†. Reign of Terror. The queen beheaded, 16th Oct. Worship of Reason introduced, 10th Nov. Loss of Belgium.

1794. Robespierre's fall and execution, 27th July. Jourdan's victory at *Fleurus*, 16th June. Belgium reconquered.

1795. Conquest of Holland by Pichegru. Bonaparte commander of the troops of the Convention against the Royalists, 4th Oct. (13th Vendémiaire). Directory established, 27th Oct.

1796. Bonaparte's successes in Italy *(Montenotte, Millesimo, Lodi, Milan, Mantua, Castiglione, Bassano,* and *Arcola).*

1797. Victory at *Rivoli*, 14th Jan. Taking of *Mantua*, 2nd Feb. The Austrians commanded by Archduke Charles, at first victorious, are defeated by Bonaparte. Peace of *Campo Formio*, 17th Oct. Change in the Directory on 18th Fructidor (4th Sept.).

1798. Bonaparte in Egypt. Victory of the *Pyramids*, 21st July. Defeated by Nelson at the battle of the Nile, 1st Aug.

1799. Bonaparte invades Syria. Acre attacked. Victory of *Aboukir*, 25th July. Fall of the Directory, 9th Nov. Establishment of the Consulate, 24th Dec. Bonaparte First Consul.

1800. Bonaparte's passage of the St. Bernard, 13-16th May. Victories at *Piacenza*, *Montebello*, *Marengo*, and *Hohenlinden*. Attempt to assassinate Napoleon at Paris, 23rd Dec.

1801. Peace of *Lunéville* with Germany, 9th Feb.

1802. Peace of *Amiens* with England, 27th March. Bonaparte (with Cambacérès and Lebrun) elected Consul for life.

First Empire. 1804. Napoleon I. proclaimed Emperor by the Senate, 18th May; crowned by Pope Pius VII., 2nd Dec.

1805. Renewal of war with Austria. Capitulation of *Ulm*, 17th Oct. Defeat of *Trafalgar*, 21st Oct. Battle of *Austerlitz*, 2nd Dec. Peace of *Pressburg*, 26th Dec.

1806. Establishment of the Rhenish Confederation, 12th July. War with Prussia. Battles of *Jena* and *Auerstädt*, 14th Oct. Entry into Berlin, 27th Oct. Continental blockade.

1807. War with Russia and Prussia. Battles of *Eylau* and *Friedland*. Treaty of *Tilsit*, 8th July. Occupation of *Lisbon*, 30th Nov.

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† The year had 12 months: Vendémiaire (month of the *vendange*, or vintage) from 22nd Sept. to 21st Oct., Brumaire (*brume*, fog) 22nd Oct. to 20th Nov., and Frimaire (*frimas*, hoar-frost) 21st Nov. to 20th Dec., were the three autumn-months; — Nivôse (*neige*, snow) 21st Dec. to 19th Jan., Pluviôse (*pluie*, rain) 20th Jan. to 18th Feb., and Ventôse (*vent*, wind) 19th Feb. to 20th March, winter-months; — Germinal (*germe*, germ), 21st March to 19th April, Floréal (*fleur*, flower) 20th April to 19th May, and Prairial (*prairie*, meadow) 20th May to 18th June, spring-months; — Messidor (*moisson*, harvest) 19th June to 18th July, Thermidor (*therme*, warmth) 19th July to 17th Aug., and Fructidor (*fruit*, fruit) 19th Aug. to 16th Sept., summer months. — Each month had 30 days, and consisted of 3 decades, weeks being abolished. At the close of the year there were 5 *jours complémentaires*, 17th to 21st Sept. — The republican calendar was discontinued by a decree of 9th Sept., 1805.

1808. War in Spain, in order to maintain Joseph Bonaparte on the throne. Code Napoléon.

1809. Conquest of *Saragossa*. Renewed war with Austria. Battle of *Eckmühl*. Vienna entered, 13th May. Battles of *Aspern*, or *Essling*, and *Wagram*. Peace of Vienna, 14th Oct. Abolition of the temporal power of the pope.

1810. Marriage of Napoleon with Marie Louise, daughter of Francis II. of Austria, 11th March.

1812. Renewed war with Russia. Battles of *Smolensk* and *Borodino*. *Moscow* entered, 15th Sept. Retreat begun, 19th Oct. Passage of the *Beresina*. — Wellington's victory at *Salamanca*.

1813. Battles of *Lützen*, *Bautzen*, *Grossbeeren*, *Dresden*, *Katzbach*, *Kulm*, *Leipsic* (16-18th Oct), *Hanau*, etc.

1814. Battles of *Brienne*, *La Rothière*, *Montmirail*, *Laon*, *Arcis-sur-Aube*, and *Paris*. The Allies enter Paris, 31st March. Abdication of the Emperor, 11th April. His arrival at *Elba*, 4th May.

Restoration. 1814. Louis XVIII. proclaimed King, 6th April. First Peace of Paris, 30th May.

1815. Napoleon's return from Elba; at *Cannes* on 1st, and at Paris on 20th March. Battles of *Ligny* and *Waterloo*, 16th and 18th June. Second entrance of the Allies into Paris, 7th July. Second Peace of Paris, 20th Nov. Napoleon banished to St. Helena, where he dies (5th May, 1821).

1823. Spanish campaign, to aid Ferdinand VII., under the Duc d'Angoulême, son of Charles X.

1824. Charles X.

1830. Conquest of *Algiers*. — Revolution of July (27th-29th).

House of Orléans. 1830. Louis Philippe elected King, 7th Aug. Continued war in Africa; consolidation of the French colony of Algeria.

1832. Capture of *Antwerp*.

1840. Body of Napoleon transferred from St. Helena to Paris.

1848. Revolution of February (23rd and 24th).

Second Republic. 1848. Sanguinary conflicts in Paris, 23rd to 26th June. *Louis Napoleon*, son of the former King of Holland and nephew of Napoleon I., elected President, 10th Dec.

1851. Dissolution of the Assemblée, *Coup d'Etat*, 2nd Dec.

Second Empire. 1852. Napoleon III., elected emperor by *plébiscite*, 2nd Dec.

1854. War with Russia. Crimean campaign. — 1859. War with Austria. Battles of *Magenta* (4th June) and *Solferino* (24th June). Peace of *Villafranca*, 11th July. — 1862. Mexican expedition. — 1867. Dispute with Prussia about Luxembourg.

1870. War with Prussia. Declaration of war, 19th July. Battles in August: *Weissenburg* (4th), *Wörth* (6th), *Spichern* (6th), *Borny*, *Rezonville*, and *Gravelotte* (14th, 16th, 18th), *Beaumont* (30th). Battle of *Sedan*, 1st Sept. Surrender of Napoleon III.

Third Republic proclaimed, 4th Sept. Capitulation of *Strassburg*, 27th Sept., and of *Metz*, 27th Oct. Battles near *Orleans*, 2nd-4th Dec.

1871. Battle of *St. Quentin*, 19th Jan. Capitulation of *Paris*, 28th Jan. The Germans enter Paris, 1st March.

Communard Insurrection, 18th March. Seat of government removed to Versailles, 20th March. Second siege of Paris, 2nd April. *Peace of Frankfort*, 10th May. Paris occupied by the Government troops, 25th May. The Communard insurrection finally quelled, 28th May. — M. Thiers, chief of the executive since 17th Feb., appointed President of the Republic, 31st August.

1873. Death of Napoleon III., 9th Jan. — Marshal Macmahon appointed President instead of M. Thiers, 14th May. Final evacuation of France by the German troops, 16th Sept. — Macmahon's tenure of the presidency fixed at seven years, 20th Nov.

1875. Republican Constitution finally adjusted, 25th Feb.

1879. M. Jules Grévy becomes President in place of Marshal Macmahon. The Chambers of the Legislature return to Paris.

1881. Expedition to *Tunis*. — 1882-85. Expeditions to *Tonquin* and *Madagascar*. — 1885. Peace with *China*, 9th June. Peace with *Madagascar*, 17th Dec. — 1887. M. Sadi Carnot becomes President in place of M. Grévy, 3rd Dec. — 1894. Assassination of President Carnot, by the Italian Caserio, 24th June. M. J. Casimir Périer elected president two days later. — 1895. Resignation of Casimir Périer and election of M. Félix Faure to the presidency Jan. 15th and 17th. Expedition to *Madagascar* and annexation of that island. — 1899. Death of M. Faure (Feb. 17th). M. Emile Loubet succeeds him (Feb. 18th). Dreyfus Trial.

b. History of Paris.

At the time of the conquest of Gaul by Julius Cæsar, the *Parisii* were a tribe settled on the banks of the *Sequana* or Seine, and their chief village was *Lutetia*, situated on the present island of *La Cité*. In course of time Lutetia gradually increased in importance and became the occasional residence of several Roman emperors, among whom were *Constantius Chlorus* (250?-306), who built the palace of the *Thermae*, and *Julian the Apostate* (331-363), who referred to it as his 'dear Lutetia'. Gratian was defeated and slain by Maximus in the vicinity (383).

Christianity was introduced by *St. Denis* about 250 A.D.; and in 360 a council was convened in the town under the name of *Parisea Civitas*, whence the modern name is derived. About a century later, in 451, the city was spared by the Huns, at the intercession of St. Geneviève, who was afterwards adopted as its patron saint. Clovis (p. xv) established Paris as his capital in 508.

Under the *Merovingian* and *Carlovingian* monarchs, who seldom resided at Paris, the city hardly extended. Little is known of it at

this epoch, of which almost the only building now left is the church of *St. Germain-des-Prés*.

The latter half of the 9th and the 10th cent. were times of calamity (p. xv), but under the *Capetian Dynasty* the trade of Paris began to revive. The city attained considerable prosperity under Louis VI., *Le Gros* (1108-37), while the names of *Peter Lombard* and *Abelard* conferred fame upon it as a school of learning. — The reign of Louis VII. (1137-80) witnessed the establishment of the order of Knights Templar at Paris and the foundation of *Notre-Dame*.

With Philip II. (1180-1223) a new era dawned for Paris. This monarch erected aqueducts, fountains, markets, etc., paved the principal streets, organized police, continued *Notre-Dame*, built a château on the site of the *Louvre*, and constructed the third zone of fortifications round the expanding city. The schools of Paris were henceforth known as a *University* and the trading corporation of the *Parisian Hansa* was organized.

Under Louis IX. or *St. Louis* (1226-70), who built the *Sainte-Chapelle*, Paris obtained various municipal privileges; and the *Sorbonne* was founded by Robert Sorbon, the king's chaplain. The great annual fair which took place in the extensive plain between Paris and St. Denis *(Foire du Landit)* and the famous Commercial Code drawn up by Etienne Boileau in 1258 afford proof of the early commercial importance of Paris. The population was then about 120,000.

Philip IV., *Le Bel* (1285-1314), founded the *Parlement*, or court of justice of Paris, and convoked the *Etats-Généraux* for the first time.

During the captivity of John (1350-64) in England (p. xvi) the provost *Etienne Marcel* put himself at the head of the Parisians and constructed the fourth line of fortifications, which was strengthened by the addition of the *Bastille* by Charles V. (1364-80). Charles also extended the *Louvre*, and collected a *Library*, which, however, was afterwards dispersed.

The reign of Charles VI. (1380-1422) was disastrous for Paris. A tax upon provisions led to the revolt of the *Maillotins*, followed by the forfeiture of municipal privileges. Heavy contributions were levied upon the town to meet the senseless expenditure of the court, and the capital, like the rest of France, was torn by the factions of the Armagnacs and the Burgundians. The cause of the latter was violently espoused by the *Cabochiens*, or butchers of Paris, who murdered 10,000 citizens. For the first eighteen years of the reign of Charles VII. (1422-61) Paris was held by the English. Their expulsion was followed by a plague, of which 50,000 persons died (1437-38), and by a famine. The three following reigns, however, afforded the city time to recover, that of Louis XI. (1461-83) being marked by the introduction of printing and the erection of the *Hôtel de Cluny*.

Francis I. (1515-47) adorned and improved Paris, at that time a city of 300,000 inhabitants. He began the present palace of the *Louvre*, the *Hôtel de Ville*, and the church of *St. Eustache;* and collected a *Library* which was the nucleus of the *Bibliothèque National*. The persecution of the Protestants begun by Francis I. was continued under his successors, and culminated in the sanguinary *Massacre of St. Bartholomew* (Aug. 24th, 1572) under Charles IX. (1560-74). A return to toleration under Henri III. (1574-89) instigated the formation of the Roman Catholic *League*. After the assassination of his rival the *Duke of Guise*, the king was forced to flee, and was himself assassinated while besieging Paris.

Henri IV. (1589-1610), having abjured Protestantism, entered Paris in 1594. During this reign the metropolis was greatly embellished. The building of the *Louvre*, the *Tuileries*, and the *Pont Neuf* were continued, the *Hôtel de Ville* was completed, and the *Place Royale*, the modern Place des Vosges, was built. Under Louis XIII. (1610-43) the process of embellishment was continued. The *Luxembourg*, the *Palais-Royal*, the churches of *St. Roch*, *Val-de-Grace*, etc., were built; six new *Quays* constructed; and the *Jardin des Plantes* laid out. *Ste. Eustache* was finished with the exception of the portal; and the *Royal Printing Works* and the *Académie Française* were founded.

Though at the beginning of the reign of Louis XIV. (1643-1715) Paris suffered from the civil war of the *Fronde*, and though its municipal institutions were sacrificed and itself abandoned by the court, the metropolis continued to make great strides. The streets began to be regularly cleansed, lighted, and watched. Visitors began to crowd into the capital and the French nobles to erect town-mansions or 'hôtels'. Paris gradually attracted to herself the skill and talent of the whole country. The decorative arts in particular received a great impulse, and began to extend their influence over the whole of Europe, while, as we have said, French literature now reached its zenith. This reign saw the foundation of the *Hôtel des Invalides*, various *Libraries* and *Academies*, the *Observatory*, the *Gobelins Manufacture*, the *Comédie Française*, the *Opéra*, etc. The old fortifications were levelled and the *Boulevards* converted into promenades, adorned with four triumphal arches, of which the *Porte St. Denis* and the *Porte St. Martin* still remain. Similar promenades were begun on the left bank. The *Colonnade of the Louvre*, the *Pont Royal*, several *Quays*, the *Place Vendôme*, *Place des Victoires*, *Place du Carrousel*, the *Garden of the Tuileries*, the *Champs-Elysées*, etc., all date from this reign. The population of the city was then nearly 560,000.

Under Louis XV. (1715-74) the *Ecole Militaire*, *Garde-Meuble* (Place de la Concorde), *Panthéon*, *St. Sulpice*, *Palais Bourbon* (Chamber of Deputies), *Collège Mazarin* (Institut), *Ecole de Médicine*, etc., were built, and the *Place de la Concorde* laid out.

The tempest which had long been gathering burst in the reign of Louis XVI. (1774-93). During the Revolution the history of Paris cannot well be separated from the history of France (see pp. xviii, xix).

The frightful scenes of devastation enacted during the Revolution, especially in 1793, were at least beneficial in sweeping away the overgrown conventual establishments, which occupied the best sites and one-third of the area of the city. From this period, also, date many of the great institutions of Paris, including the *Ecole Normale* and *Ecole Polytechnique*, the *Musées du Louvre, d'Artillerie*, and *des Monuments Français*, the *Conservatoire des Arts et Méliers*, the *Archives Nationales*, the *Institut*, various *Libraries*, etc. In 1797 the octroi barrier, a sixth line of wall begun by Louis XVI., was completed on the site of the old exterior boulevards; and in 1798 the first industrial exhibition was held.

Under Napoleon I. (1804-14), who aimed at making Paris the capital of Europe, numerous sumptuous embellishments were added. This emperor erected the *Arc du Carrousel* and the *Colonne Vendôme*, continued the *Louvre*, added the façade of the *Hôtel du Corps-Législatif*, began the *Arc de l'Etoile*, the *Bourse*, the *Ponts d'Austerlitz, des Arts, d'Iéna*, and *de la Cité*, cleared the other bridges of the houses that encumbered them, reared twenty-six public *Fountains* laid out sixty new *Streets*, etc.

During the somewhat inglorious period of the Restoration (1814-30), the city enjoyed a golden era of prosperity. It was then that liberal politicians achieved their greatest triumphs, that French literature and art used their utmost endeavours to resume their world-wide sway, and that French society exhibited itself in its most refined and amiable aspect. At this epoch *Benjamin Constant* and *Royer-Collard* exercised very great influence on public opinion; *Thiers* and *Mignet*, *Victor Hugo* and *Lamartine* began their respective careers; the 'Romantic School' attained high importance; and Paris became the recognised headquarters of Oriental studies and a number of other important sciences. Civic improvements progressed comparatively slowly, though the *Chapelle Expiatoire*, *Notre-Dame-de-Lorette*, *St. Vincent-de-Paul*, and the *Ponts des Invalides*, *de l'Archevêché*, and *d'Arcole* date from this period, while the introduction of gas-lamps, omnibuses, and foot-pavements also took place.

Under Louis Philippe (1830-48) building was resumed with fresh vigour. The *Madeleine* and the *Arc de l'Etoile* were finished; the *Obelisk* and the *Colonne de Juillet* were erected; the *Ponts Louis Philippe* and *du Carrousel* were built; and the *Musée de Cluny* was opened. The first railways date from this reign. The present *Fortifications* of Paris were also erected at this period, with *Detached Forts*, to which others have been added since 1870.

Napoleon III. (1852-70). During the Second Empire Paris underwent an almost entire transformation, on a scale of magni-

ficence hitherto unparalleled. Dense masses of houses and numbers of tortuous streets were replaced by broad boulevards, spacious squares, and palatial edifices. *Ste. Clotilde. St. Augustin, La Trinité, St. Ambrose*, and other churches; part of the *Nouveau Louvre;* the *Hôtel Dieu;* the *Halles Centrales;* the *Tribunal de Commerce;* the *Ponts de Solférino, de l'Alma, du Point-du-Jour*, and *au Change;* the *Opéra* and several *Theatres;* and numerous other public and private edifices date from this reign. The *Chemin de Fer de Ceinture*, the *Sewers*, the *Aqueducts of the Dhuis* and *of the Vanne*, and the transformation of the *Bois de Boulogne* and the *Bois de Vincennes* were among the more important public works. Universal Exhibitions were held in 1855 and 1867.

In 1860 the outlying communes between the old exterior boulevards and the fortifications were incorporated with the city, increasing its area by about 1000 acres and its population by nearly 300,000. The division of the city into twenty arrondissements (p. xxviii) also dates from this period. In 1861 the total population was 1,667,841.

The events which led to the fall of the empire and those that followed have already been sketched (pp. xx, xxi).

The siege of Paris in 1870-71 ranks among the most remarkable occurrences in the annals of modern warfare. After the decisive battle of Sedan (p. xx) the victorious German troops pushed forward to Paris without delay, while the Government of the National Defence under *General Trochu* made the most strenuous exertions to place the capital in a state of defence. Cattle and grain were sent into the city in immense quantities, the roads by which the Germans would probably march were rendered impassable, and the arming of the forts and the Enceinte (p. xxviii) was proceeded with as rapidly as possible. The troops in Paris at the beginning of the siege numbered about 200,000 men, but of these only 60,000 or 70,000 were regular soldiers. The besieging force was composed of six army-corps under the Crown Prince of Prussia and the army of the Meuse under the Crown Prince of Saxony, the full strength of which consisted of 202,000 infantry, 34,000 cavalry, and 900 guns.

By 15th Sept., 1870, the advanced guard of the Crown Prince's army was within 10 M. of Paris, and on the 17th a pontoon bridge was thrown across the Seine at *Villeneuve-St-Georges* (p. 359). After a short but severe contest at *Sceaux* with General Ducrot, *Versailles* was reached, and here a few days later the German Headquarters were established (comp. p. 309). Meanwhile the army of the Meuse had occupied the ground on the right banks of the Seine and Marne, thus completing the investiture. The aim of the besiegers was the reduction of the city by famine, while the only course of defence practicable to the besieged was to pierce the investing lines and establish communication with the relief army on the Loire.

The first important *sortie* took place on 30th Sept., when General Vinoy, with 10,000 men, made an ineffectual effort to break the German lines at *Villejuif* (p. 357), to the S. of Paris. A second attempts in the direction of *Clamart* (p. 296) on 13th Oct., and a third on *La Malmaison* and *Buzenval* (pp. 329, 295) on 21st Oct. were equally ineffectual. It was during the latter that St. Cloud was set on fire by a shell from Mont Valérien. The sortie of 29th Oct. towards the N. was at first more successful, as the French gained possession of the village of *Le Bourget* (p. 379). The Germans, however, succeeded in recapturing it on the 31st, after prolonged fighting and heavy loss. The besieged did not again assume the offensive till 30th Nov., when Generals Trochu and Ducrot led large bodies of troops against the German positions to the S.E. of Paris. For three days the

conflict was severely contested, but on 3rd Dec. the French generals were compelled to withdraw their soldiers, enfeebled by cold and hunger, into the city, leaving their object unaccomplished. A sortie towards *Le Bourget* on 21st Dec. met with the same fate as the others.

In the meantime the besiegers had decided on a general bombardment of the city. On 29th Dec. *Mont Avron* succumbed before the German artillery, and from 5th Jan., 1871, onwards an active cannonade was directed against the city from almost every point of its environment. The distress of the besieged now reached its climax. The hopelessness of the situation was recognised by all military authorities, but a final sortie was undertaken in deference to public opinion. The National Guards, who had hitherto been spared active service, took part in this sally, which was directed against *Versailles*, under cover of the guns of *Mont Valérien*. The French were once more driven back, with immense loss, on 19th January.

Resistance was now at an end. On 23rd Jan. Jules Favre went to *Versailles* to negotiate an armistice, which was arranged on 28th Jan. On the following day the Germans were put in possession of the forts. The preliminaries of peace were concluded on 24th Feb. and signed on 28th Feb. Part of the German army made a triumphal entry into Paris on 1st March, but was withdrawn in two days on the prompt ratification of the treaty of peace by the National Assembly at Bordeaux.

The Communard Insurrection entailed a second siege of Paris (April 2nd–May 21st), more disastrous than the first, followed by a fierce and sanguinary week of street-fighting. The Tuileries and the Hôtel de Ville were burned to the ground, the Vendôme Column overthrown, and many other public and private edifices more or less completely ruined.

Under the presidency of *Thiers* (1870-73) and *MacMahon* (1873-79) Paris rapidly recovered from these disasters. Most of the ruined buildings rose from their ashes, and new works were undertaken on the occasion of the Universal Exhibition of 1878. The *Opera House* was completed, the *Avenue de l'Opéra* was opened, the *Palais du Trocadéro* and the new *Hôtel de Ville* were built. When the Chambers of the Legislature returned to Paris in 1879, a new period of prosperity definitely dawned for Paris, signalized by the brilliant Exhibition of 1889, commemorating the Revolution of 1789, and the equally brilliant Exhibition of 1900.

IV. General Remarks on Paris.

Paris, the capital and by far the largest town of France, is situated in 48°50′ N. lat. and 2°21′ E. long. on the *Seine*, which flows through it from S.E. to S.W., forming a bold curve to the N. The population in 1896 was 2,536,834, including about 187,000 foreigners, 50,000 Protestants, and 50,000 Jews. As early as the end of the 13th cent. the population was nearly 200,000; in 1675, under Louis XIV., it reached 540,000; in 1789 it was 600,000; in 1852, 1,053,762; in 1860, after the inclusion of the faubourgs, 1,525,235; in 1870, 1,825,274; and in 1891, 2,447,000. This huge city, which occupies an area of about 20,000 acres, of which 12,000 are covered with buildings, lies in a basin of tertiary form-

ation, the borders of which are about 200-300 ft. above the level of the river and 420 ft. above that of the sea. The most elevated points in or adjoining the city are the heights of *Charonne*, *Ménilmontant*, *Belleville* (330 ft.), *La Villette*, and *Montmartre* (420 ft.) on the right bank of the Seine, and those of *La Maison Blanche*, the *Butte-aux-Cailles*, and *Ste. Geneviève* (198 ft.) on the left. The part of the Seine within the city is about 7 M. long and is crossed by 31 bridges. It contains two islands of some size, the *Ile St. Louis* and the *Ile de la Cité*, each formed by the union of several islets.

Paris is thus naturally divided into three parts; the quarters on the right bank, the Cité with the island of St. Louis, and the quarters on the left bank. The old distinctions between Old Paris, the Faubourgs, and the Communes Annexées have entirely disappeared amid the great transformations of the past thirty years, during which many of the ancient streets have been destroyed, the main arteries of traffic prolonged to the fortifications, and the whole area covered with large and handsome edifices. The only sensible difference between the various districts now consists in the greater traffic observable in the central quarters. A glance at the Plan will show the limits of Old Paris, bounded by the first circle of boulevards, the so-called *Grands Boulevards* (p. 72). It should be noted, however, that on the left bank the old city of Paris extended as far as the boulevards to the S. of the garden of the Luxembourg. Outside the Great Boulevards lie the Old Faubourgs or suburbs, the names of which are still preserved in those of the chief streets radiating from the centre of the city, and extending to the *Outer Boulevards* (*Boulevards Extérieurs*, p. 73). The Faubourgs themselves are generally named after the corresponding district of the old town. The most important on the right bank, named from E. to W., are the *Faubourgs St. Antoine*, *du Temple*, *St. Martin*, *St. Denis*, *Poissonnière*, *Montmartre*, and *St. Honoré*. Those on the left bank are less known, with the exception of the *Faubourg St. Germain*, which from an early period formed part of the old city. The Faubourgs of St. Antoine and the Temple are the great industrial districts, the former being the headquarters of the manufacture of furniture, and the latter of the various fancy articles classed together as 'articles de Paris' (real and imitation jewellery, artificial flowers, toys, articles in leather and carved wood, etc.). The Faubourgs of St. Martin, St. Denis, and Poissonnière are rather commercial than industrial, and form the centre of the wholesale and export trade of the great capital. The streets near the centre of the town, however, particularly the Great Boulevards, contain many of the finest retail shops in Paris. The Faubourg Montmartre and the quarters of the Exchange, the Palais-Royal, and the Opéra are the financial quarters of the town, and also contain nearly all that is necessary for the comfort and entertainment of visitors to Paris. The Faubourg St. Honoré and the Champs-Elysées are

occupied by the mansions of the aristocracy of wealth, while the Faubourg St. Germain is more or less sacred to the aristocracy of blood, and contains most of the embassies and ministerial offices. The *Quartier Latin* or *Quartier des Ecoles*, which adjoins the Faubourg St. Germain on the E., owes its name to the fact of its being the seat of the university and of many of the scientific institutions of Paris. It also contains several of the chief libraries.

The principal Communes Annexées, or outlying districts within the fortifications, but not incorporated with the city till 1860, are the following, enumerated from E. to W.: *Bercy*, carrying on an extensive wine and export trade; *Charonne*, *Ménilmontant*, *Belleville*, *La Villette*, *La Chapelle*, and *Montmartre*, the principal quarters of the working classes and the seat of the largest workshops; *Les Batignolles*, with the studios of numerous artists and many handsome private houses (on the side next the Park of Monceau); *Passy* and *Auteuil*, with their villas; *Grenelle*, with iron foundries and chemical works; *Vaugirard*, *Montrouge*, etc., inhabited by persons of moderate means, small shopkeepers, and artisans, and containing numerous large market-gardens.

The Administration of Paris is shared between a *Prefect of the Seine*, appointed by government, and a *Town Council (Conseil Municipale)*, elected by the citizens. The annual budget amounts to 300,000,000 fr. (upwards of 10,000,000*l.*). The city is subdivided into twenty Arrondissements, separated from each other by the principal arteries of traffic, and each governed by a *Maire* and two councillors: 1. *Louvre;* 2. *Bourse;* 3. *Temple;* 4. *Hôtel de Ville;* 5. *Panthéon;* 6. *Luxembourg;* 7. *Palais-Bourbon;* 8. *Elysée;* 9. *Opéra;* 10. *Enclos St. Laurent* (between the Rue du Faubourg-Poissonnière and the Rue du Faubourg-du-Temple); 11. *Popincourt* (extending from the Faubourg du Temple to the Faubourg St. Antoine), 12. *Reuilly* (between the Faubourg St. Antoine and the Seine); 13. *Les Gobelins;* 14. *Observatoire;* 15. *Vaugirard-Grenelle;* 16. *Passy;* 17. *Les Batignolles-Monceaux;* 18. *Montmartre;* 19. *Les Buttes-Chaumont;* 20. *Ménilmontant.*

The Fortifications of Paris were constructed in consequence of a decree of 1840, and were completed within five years at an expense of 140 million francs (5,600,000*l.*). The *Enceinte*, with its 94 bastions, is 21 M. in length. The ramparts, 32 ft. in height, with a parapet 19 ft. in width, are environed by a moat 48 ft. in width, and a glacis. The approaches to the city are also commanded by seventeen *Forts Détachés*, at different distances from the city, up to a maximum of 2 M. On the N. side, near St. Denis, are the *Forts de la Briche*, *Double Couronne du Nord*, and *de l'Est;* on the E., *Fort d'Aubervilliers*, near Le Bourget, *Forts de Romainville*, *de Noisy*, *de Rosny*, *de Nogent*, and *de Vincennes*, and the redoubts *de la Faisanderie* and *de Gravelle;* on the left bank of the Marne lies *Fort de Charenton;* to the S., on the left bank of the Seine,

Forts d'Ivry, de Bicêtre, de Montrouge, de Vanves, and *d'Issy;* on the W., the *Forteresse du Mont Valérien*. Most of these were entirely destroyed in 1870-71, but have since been rebuilt. A second line of forts, at a greater distance from the ramparts, has also been constructed on the heights commanding the valley of the Seine. On the right bank of the Seine: the *Forts de Cormeilles, de Montlignon, de Domont, Montmorency, d'Ecouen, de Stains, de Vaujours, de Chelles, de Villiers*, and *de Villeneuve-St-Georges;* on the left bank: the *Forts de Châtillon, de la Butte-Chaumont, de Palaiseau, de Villeras, de Haut-Buc, de Saint-Cyr, de Marly, de Sainte-Jamme*, and *d'Aigremont*. The area included within this elaborate system of fortifications is 400 sq. M. in extent, and besides the capital itself embraces the seven towns of Versailles, Sceaux, Villeneuve-St-Georges, St. Denis, Argenteuil, Enghien, and St. Germain-en-Laye.

The general appearance of Paris is more uniform than that of most other towns of its size, partly owing to the mixture of classes resulting from the Great Revolution, but principally on account of the vast schemes of improvement carried out in our own days.

The stranger is almost invariably struck by the imposing effect produced by the city as a whole, and by the width, straightness, and admirable condition of the principal streets. Picturesqueness has doubtless been greatly sacrificed in the wholesale removal of the older buildings, but the superior convenience and utility of those spacious thoroughfares is easily appreciated; and the amount of traffic in them proves that their construction was a matter of almost absolute necessity. Most of them, built at the same period and often as a mere building speculation, exhibit an almost wearisome uniformity of style, but in those at a distance from the central quarters considerable variety of taste is often shown.

The central quarters of the city are remarkably bustling and animated, but owing to the ample breadth of the new streets and boulevards and the fact that many of them are paved with asphalt or wood, Paris is a far less noisy place than many other large cities. Its comparative tranquillity, however, is often rudely interrupted by the discordant cries of the itinerant hawkers of wares of every kind, such as 'old clothes' men, the vendors of various kinds of comestibles, the crockery-menders, the 'fontaniers' (who clean and repair filters, etc.), the dog-barbers, and newspaper-sellers. As a rule, however, they are clean and tidy in their dress, polite in manner, self-respecting, and devoid of the squalor and ruffianism which too often characterise their class. In many cases they claim to have plied their vociferous trades ever since the middle-ages. Their pronunciation will, of course, often puzzle the uninitiated. On the long vowels and the letter *r* they usually lay prodigious stress, while the short vowels are either pronounced in a very light and airy

fashion or altogether omitted. Another characteristic, though modern, feature in the street-noises of Paris consists of the hoarse blasts of the horns of the tramway-cars.

As a rule the Parisian may be said to invite and deserve the confidence of travellers. Accustomed by long usage to their presence, he is skilful in catering for their wants, and recommends himself to them by his politeness and complaisance. In return the traveller in France should accustom himself to the inevitable '*s'il vous plaît*', when ordering refreshments at a café or restaurant, or making any request. It is also customary to address persons even of humble station as '*Monsieur*', '*Madame*', or '*Mademoiselle*'.

The *Sergents de Ville*, or *Gardiens de la Paix*, who are to be met with in every street and public resort, are always ready to give information when civilly questioned. Visitors should avoid the less frequented districts after night-fall, and, as a general rule, it is not advisable to linger even in other quarters later than 1 a.m. They should also be on their guard against the huge army of pickpockets and other rogues, who are quick to recognize the stranger and skilful in taking advantage of his ignorance. It is perhaps unnecessary specially to mention the card-sharpers sometimes met with in the suburban and other trains, or the various other dangers to purse and health which the French metropolis shares with other large towns.

The Parisian directory, published annually, and familiarly known as the '*Bottin*', which may be consulted at the principal hotels and cafés and also (for a fee of 10-15 c.) at various book-shops, will often be found useful by those who make a prolonged stay at Paris. It consists of two huge volumes, one of which contains a list of the streets and their inhabitants, while the other gives the addresses of the most important persons in the provinces, and even of a number of persons in foreign countries.

All strangers intending to settle in Paris must make a *Declaration* of their intention, with proof of their identity, within fifteen days, at the Préfecture de Police, 36 Quai des Orfèvres (Palais de Justice), between 10 and 4. Foreigners who intend to practise any trade, business, or profession in Paris or other part of France must also make a declaration to that effect within a week.

Paris is not only the political metropolis of France, but also the centre of the artistic, scientific, commercial, and industrial life of the nation. Almost every branch of French industry is represented here, from the fine-art handicrafts to the construction of powerful machinery; but Paris is specially known for its 'articles de luxe' of all kinds.

Paris has long enjoyed the reputation of being the most cosmopolitan city in Europe, where the artist, the scholar, the merchant, and the votary of pleasure alike find the most abundant scope for their pursuits. Nor does this boast apply to modern times only; for there have been periods when it was more generally admitted to be

justifiable than at the present day. For its early cosmopolitan character the city was chiefly indebted to its University, to which students of all nationalities flocked in order to be initiated into the mysteries of the scholasticism which was taught here by its most accomplished professors. At the same time industrial and commercial pursuits made rapid strides, in consequence of which the population increased rapidly, and an extension of the municipal boundaries was repeatedly rendered necessary. The adverse fortunes of the French kings frequently compelled them to give up their residence in the capital; but the municipal element continued steadily to develop itself, and at the present day forms the chief characteristic of the city.

During the Revolution and the period immediately succeeding it, the unquestioned predominance of Paris, which had steadily grown since the reign of Louis XIV., received a temporary check from the political disorganisation of the day; but under the Directory, and particularly during the First Empire, the city speedily regained its pre-eminence. With a similar buoyancy Paris not only survived the revolutions of 1830 and 1848 but has recovered from the shock of the appalling disasters of 1870-71, which seemed to threaten its very existence.

V. Weights and Measures.

(In use since 1799.)

Engl. Feet	Mètres	Mètres	Engl. Feet	Engl. Miles	Kilomètres	Kilomètres	Engl. Miles	Acres	Hectares	Hectares	Acres
1	0,30	1	3,28	1	1,61	1	0,62	1	0,40	1	2,47
2	0,61	2	6,56	2	3 22	2	1,24	2	0,81	2	4,94
3	0,91	3	9.84	3	4.83	3	1.86	3	1,21	3	7.41
4	1,22	4	13,12	4	6 44	4	2,48	4	1 61	4	9,88
5	1,52	5	16 40	5	8,04	5	3,10	5	2,02	5	12.35
6	1,83	6	19,69	6	9.65	6	3,73	6	2,42	6	14,82
7	2,13	7	22,97	7	11,26	7	4,35	7	2,83	7	17,30
8	2,44	8	26,25	8	12,87	8	4,97	8	3,23	8	19,77
9	2 74	9	29,53	9	14.58	9	5,59	9	3.63	9	22,24
10	3.04	10	32,81	10	16,09	10	6.21	10	4,04	10	24,71
11	3,35	11	36,09	11	17,70	11	6,83	11	4.44	11	27,19
12	3,66	12	39,37	12	19.31	12	7,45	12	4,85	12	29,65
13	3,96	13	42,65	13	20,92	13	8,07	13	5,25	13	32,12
14	4,27	14	45,93	14	22,53	14	8,69	14	5,66	14	34.59
15	4.57	15	49,21	15	24,13	15	9,31	15	6.06	15	37.05
16	4,88	16	52,49	16	25,74	16	9,93	16	6.46	16	39,53
17	5.18	17	55,78	17	27 35	17	10,55	17	6,87	17	42,00
18	5,49	18	59 06	18	28,96	18	11,18	18	7,27	18	44.47
19	5,79	10	62,34	19	30,67	19	11,80	19	7,67	19	46.95
20	6,10	20	65,62	20	32,18	20	12,42	20	8,08	20	49,42

The English equivalents of the French weights and measures are given approximately.

Millier = 1000 kilogrammes = 19 cwt. 2 qrs. 22 lbs. 6 oz.
Kilogramme, unit of weight, = $2^1/_5$ lbs. avoirdupois = $2^7/_{10}$ lbs. troy.
Quintal = 10 myriagrammes = 100 kilogrammes = 220 lbs.
Hectogramme ($^1/_{10}$ kilogramme) = 10 décagrammes = 100 gr. = 1000 décigrammes. (100 grammes = $3^1/_5$ oz.; 15 gr. = $^1/_2$ oz.; 10 gr. = $^1/_3$ oz.; $7^1/_2$ gr. = $^1/_4$ oz.)

Hectolitre = $^1/_{10}$ cubic mètre = 100 litres = 22 gallons.
Décalitre = $^1/_{100}$ cubic mètre = 10 litres = $2^1/_5$ gals.
Litre, unit of capacity, = $1^3/_4$ pint; 8 litres = 7 quarts.

Thermometric Scales.

Réaumur	Fahrenheit	Celsius	Réaumur	Fahrenheit	Celsius	Réaumur	Fahrenheit	Celsius	Réaumur	Fahrenheit	Celsius
+30,22	+100	+37,78	+21,78	+81	+27,22	+13,33	+62	+16.67	+4,89	+43	+6,11
29,78	99	37,22	21,33	80	26,67	12,89	61	16,11	4.44	42	5,56
29,33	98	36,67	20,89	79	26,11	12,44	60	15,56	4,00	41	5,00
28,89	97	36,11	20,44	78	25,56	12,00	59	15,00	3,56	40	4,44
28,44	96	35,56	20,00	77	25,00	11,56	58	14,44	3,11	39	3,89
28,00	95	35,00	19,56	76	24,44	11,11	57	13,89	2,67	38	3,33
27,56	94	34,44	19,11	75	23,89	10,67	56	13,33	2,22	37	2,78
27,11	93	33,89	18.67	74	23,33	10,22	55	12,78	1,78	36	2,22
26.67	92	33 33	18,22	73	22,78	9,78	54	12.22	1,33	35	1.61
26.22	91	32,78	17,78	72	22,22	9,33	53	11,67	0,89	34	1,11
25,78	90	32.22	17,33	71	21,67	8,89	52	11,11	0,44	33	0,56
25,33	89	31,67	16,89	70	21,11	8,44	51	10,56	0,00	32	0,00
24,89	88	31,11	16,44	69	20,56	8.00	50	10,00	−0,44	31	−0,56
24,44	87	30,56	16,00	68	20,00	7,56	49	9,44	0,89	30	1,11
24,00	86	30,00	15,56	67	19,41	7,11	48	8,89	1,33	29	1,67
23,56	85	29.44	15,11	66	18,89	6,67	47	8.33	1,78	28	2.22
23.11	84	28,89	14,67	65	18,33	6,22	46	7,78	2.22	27	2,78
22,67	83	28,33	14,22	64	17,78	5,78	45	7,22	2,67	26	3 33
22,22	82	27,78	13,78	63	17,22	5,33	44	6,67	3,11	25	3,89

VI. Bibliography.

The following is a very brief list of recent and easily accessible English books on Paris, which will be found useful supplements to this Handbook.

The Stones of Paris in History and Letters, by *B. E.* and *C. M. Martin* (2 vols., illustrated; London, 1900).
Historical Guide to Paris, by *Grant Allen* (London, 1898).
Paris, by *Augustus J. C. Hare* (2 vols.; 2nd ed., London, 1900).

Days near Paris, by *Aug. J. C. Hare* (London, 1887).
Memorable Paris Houses, by *Wilmot Harrison* (illus.; London, 1893).
An Englishman in Paris (London, 1892).
Some Memories of Paris, by *F. Adolphus* (Edinburgh, 1895).
Old and New Paris, by *H. Sutherland Edwards* (2 vols.; illus.; London, 1893).
Paris in Old and Present Times, by *Philip Gilbert Hamerton* (folio, illus.; London, 1885).

The 'Annuaire Statistique de la Ville de Paris' and 'Hachette's Almanac' will often be found of service.

VII. Remarks on Northern France.

The majority of visitors to Paris will find comparatively little to interest them in the provinces of Northern France. The scenery is seldom so attractive as to induce a prolonged stay, while the towns are mere repetitions of the metropolis on a small scale. The modern taste for improvement, which has been so strongly developed and so magnificently gratified in Paris, has also manifested itself in the provincial towns. Broad and straight streets with attractive shop-windows are rapidly superseding old and crooked lanes; whole quarters of towns are being demolished, and large, regular squares taking their place; while the ramparts of ancient fortifications have been converted into boulevards, faintly resembling those at Paris. Admirably adapted as these utilitarian changes doubtless are to the requirements of the age, it cannot but be deeply regretted that the few characteristic remnants of antiquity which survived the storms of the wars of the Huguenots and the great Revolution, and have hitherto resisted the mighty centralising influence of the metropolis, are now rapidly vanishing. Those who were acquainted with such towns as Rouen and Angers about the year 1850 or earlier will now become painfully aware of this fact.

The towns of France, as a rule, present less variety than those of most other countries. They almost invariably rejoice in their boulevards, glass-arcades, 'jardins des plantes', theatres, and cafés, all of which are feeble reproductions of their great Parisian models. Each also possesses its museum of natural history, its collection of casts and antiquities, and its picture-gallery, the latter usually consisting of a few modern pictures and a number of mediocre works of the 17th and 18th centuries.

The magnificent churches, however, which many of these towns possess, offer attractions not to be disregarded by even the most hasty traveller. The Gothic style, which originated in France, has attained a high degree of perfection in the northern provinces, especially in Normandy, which was a district of great importance in the middle ages. Architects will find abundant material here for the most interesting studies, and even the amateur cannot fail to be impressed by the gems of Gothic architecture, such as St. Ouen at

Rouen, or the cathedral of Chartres, notwithstanding the alterations which most of them have undergone. The Huguenots made deplorable havoc in the interiors of the churches, and the Revolution followed their example and converted the sacred edifices into 'Temples of Reason'. The task of restoring and preserving these noble monuments has been begun and is now everywhere progressing.

Hotels of the highest class and fitted up with every modern comfort are found in such towns only as Havre, Rouen, Dieppe, and Tours, where the influx of visitors is very great, and where the charges are quite on a Parisian scale. In other places the inns generally retain their primitive provincial characteristics, which, were it not for their frequent want of cleanliness, might prove rather an attraction than otherwise. The usual charges at houses of the latter description are — R. 2 fr., L. 25-50 c., A. 50 c. The table d'hôte dinner (3-4 fr.) at 5. 30 or 6 o'clock is generally better than a repast procured at other places or hours. The déjeuner ($1^1/_2$-2 fr.) at 10 or 11 o'clock will be regarded as superfluous by most English travellers, especially as it occupies a considerable time during the best part of the day. A slight luncheon at a café, which may be partaken of at any hour, will be found far more convenient and expeditious. In southern districts, as on the Loire, wine is usually included in the charge for dinner. In Normandy a kind of cider is frequently drunk in addition to, or as a substitute for wine. The usual fee for attendance at hotels is 1 fr. per day, if no charge is made in the bill; if service is charged, 50 c. a day in addition is generally expected. At the cafés also the waiters expect a trifling gratuity, but the obnoxious system is not carried to such an extent as in the metropolis.

The Churches, especially the more important, are open the whole day; but, as divine service is usually performed in the morning and evening, the traveller will find the middle of the day or the afternoon the most favourable time for visiting them. The attendance of the sacristan, or 'Suisse', is seldom necessary; the usual gratuity is 50 c.

Considerable English communities are resident in many of the towns mentioned in the Handbook, and opportunities of attending English churches are frequent (*e.g.* at Calais, Boulogne, Dieppe, Havre, and Rouen).

The Museums are generally open to the public on Sundays and Thursdays from 12 to 4 o'clock, when they are often crowded. Visitors may always obtain access at other times for a gratuity (1 fr.). Catalogues may be borrowed from the concierge.

A fuller account of N. France is given in *Baedeker's Handbook to Northern France.*

Sketch of French Art

by

Dr. Walther Gensel.

The earliest achievements of art in France, as illustrated in the historical museum at Saint-Germain-en-Laye, possess but little interest for the majority of visitors to Paris; even the monuments of the Gallo-Roman period and of the Merovingian and Carlovingian epochs are of real importance only to the professed archæologist. The ordinary art-lover finds little to attract him in French art before the close of the 9th century. About the year 1000, however, its Romanesque churches and sculptures placed France in the front rank of artistic nations; a century and a half later Gothic art arose in Northern France, where it speedily attained its earliest and finest perfection; during the Renaissance period French artists produced works, notably in the domains of profane architecture and sculpture, which need not shrink from comparison with Italian works of the same date; in the 17th and 18th centuries Paris was the home of an imposingly gorgeous decorative art, which compelled the admiration and emulation of the rest of Europe; and since the Revolution the dominant currents of modern art have flowed from the same centre. The course of the vast development thus indicated abounds in vicissitudes, and it is the object of the following sketch to throw some light upon the various stages. For the study of French architecture Paris by itself is insufficient; but for painting and sculpture an exceptionally rich field of study is afforded by the Louvre, the Luxembourg, the Trocadéro, and the Musées de Cluny, Carnavalet, and Galliéra, supplemented by Versailles, St. Denis, and Chantilly in the immediate environs, and Fontainebleau and Compiègne a little farther off.

Among the many causes that contributed to the development of Romanesque Architecture may be noted the enormous growth in the power of the church; the need of providing fitting shrines for the relics brought home by the numerous pilgrims; the necessity of rebuilding the churches burned by the Northmen, and the effort to make the new churches larger and more lasting than their predecessors; and, perhaps, also the relief experienced all over Christendom on the lapse of the year 1000, which had been universally expected to bring the end of the world. Romanesque architecture adhered in general to the fundamental forms of the Roman basilica, though at the same time it developed these and incorporated with them Byzantine, French, and Saracenic elements. In the North at

least the arrangement of a nave betwixt lower aisles, with the former supported by pillars instead of columns, is practically universal. The transepts project but slightly beyond the aisles, and, in the French examples, almost invariably terminate in a straight line. The simple apse is developed into a choir, frequently with radiating chapels. Many churches possess a vestibule, in some cases forming practically an anterior nave. The edifice is crowned by a square, an octagonal, or (more rarely) a circular tower, rising above the crossing, or on one side of the choir, or in the centre of the façade. Occasionally two, three, or even six towers are found. But the main distinguishing feature of the fully developed Romanesque style is the vault. The tunnel-vaulting of antiquity is universal in South Eastern France and was there most persistently adhered to; but in Burgundy and Northern France, where at first the choir and aisles only were vaulted, the nave receiving a flat roof, a transition was made at an early period to the groined vault, the full importance of which, however, was not at first recognized. Finally, in South Western France we find domed structures, recalling San Marco at Venice, the most prominent of which is the church of St. Front at *Périgueux*. The most celebrated Romanesque churches in France are St. Sernin at *Toulouse* and Ste. Foy at *Conques* in the S., Notre-Dame-du-Port at *Clermont-Ferrand* and St. Paul at *Issoire* in Auvergne, St. Philibert at *Tournus* and Ste. Madeleine at *Vézelay* in Burgundy, St. Etienne and the Trinité at *Caen* in the North West, Notre-Dame at *Poitiers* in the West, and Ste. Croix at *Bordeaux* in the South West.

The substitution of heavy stone vaulting for the earlier wooden roofs involved a substantial increase in the thickness of the walls and a very great reduction in the size of the windows and other light-openings. The result was somewhat heavy and sombre, and an endeavour to relieve this effect was made by the free use of painting and sculpture. In the interior, sculptures were chiefly placed on the capitals of the pillars; on the exterior, at first in the pediment, or tympanum, over the portal, but later on the entire façade. Byzantine influence manifests itself in Southern France not only in the exaggerated length of the figures and in the peculiar arrangement of the folds of the drapery, but also in the preference shown for chimæras, dragons, quadrupeds with human heads, and similar monsters. The sculptors of Burgundy and Auvergne, however, early developed a certain measure of independence and began to utilize the native flora and fauna as patterns for carvings. The execution is still generally clumsy, but the dignity of the general result, the feeling for decorative effect, the rich play of fancy, the profound sincerity and delightful *abandon* of the sculptors, all lead us to prize these 'Bibles in stone' as the significant heralds of a great art. Every lover of art will be richly repaid by a close study of the portals and capitals of *St. Gilles*, St. Trophime at *Arles*, the monastery

of *Moissac*, and the churches of *Autun*, *Charlieu*, and *Vézelay*, for which an opportunity is afforded by the casts in the Trocadéro Museum.

The original paintings in the Romanesque churches have utterly disappeared, with the exception of a few fragments at *Tours*, *Poitiers*, *Liget*, and some other spots; but numerous miniatures of the period have been preserved. Industrial art was at a comparatively low ebb during the Romanesque period; but a promising beginning may be detected in the work of the goldsmiths and in the allied art of enamelling, as well as in the embroidering of tapestry.

We have seen how the employment of the Romanesque vaulting led to the darkening of church-interiors. However welcome this may have been in the vivid sunlight of the south, it suited ill with the misty climate of the north. An escape from this disadvantage was found when the architects realized that they might build their naves as wide and as high as they chose and pierce their walls with as many windows as they desired, if only the piers that supported the vaulting were sufficiently strengthened from without, above the aisles. The invention of ordinary and flying buttresses led to the rise of a new architecture, that was to prevail in the north for over three centuries; and that invention was made in the Isle de France, in the centre of Northern France. The French, therefore, have some show of reason on their side when they attempt to displace the originally contemptuous name of GOTHIC ART in favour of the title 'French Art'. Light could now be admitted so freely that the churches seemed almost 'built of light', to borrow a phrase once applied to the Sainte Chapelle at *Paris*. The huge windows were now universally and naturally set in the pointed arches originally borrowed from the East; and their gradual adornment with richer and richer tracery; the embellishment of the buttresses with bosses and crockets, and of the pediments with finials; the prolongation of the nave into the choir and of the aisles into the ambulatory; and the enhanced size and importance accorded to the crossing and the transepts are all characteristic features of the Gothic style that were practically inevitable.

The extraordinarily rapid and rich development of the new art was most powerfully fostered by the contemporaneous growth in the power of the towns, which is evidenced by the fairs of *Troyes*, *Beaucaire*, and *St. Denis*, and by the rise and progress of the trade-guilds. Just as the French Romanesque churches arose chiefly in connection with the monasteries (especially Cistercian and Cluniac monasteries) and bore a priestly stamp, so the Gothic cathedrals typify the strength and prosperity of the towns and, in spite of all their heavenward aspiration, breathe the joy of mundane life. No town was willing to lag behind the rest, so the wondrous buildings arose in every quarter.

Whether Gothic art attained its highest development in France is a somewhat unfruitful question, for every answer must be more

or less dictated by personal taste. There is, however, no doubt that in France it reached its earliest period of bloom. And the earliest examples, in which there are evident traces of a mighty struggle, naturally attract the student first and retain his interest longest. The transition from Romanesque to Gothic may be traced in the abbey church of *St. Denis*, consecrated by Abbot Suger in the year 1140. The earliest purely Gothic cathedral of large size is that of *Laon*, with its incomparably spacious interior. Notre Dame at *Paris* and the cathedral of *Chartres* were both founded in the 12th century, while *Rheims* and *Amiens* belong wholly to the 13th. In all these, as contrasted with later buildings, the horizontal line is strongly emphasized. The façade of Notre Dame rises in five distinct stories. One cannot too much admire the taste and skill with which the architect has graduated these, from the elaborate portals lying closest to the eye, up to the severely simple towers. Unfortunately much of the original effect has been lost, owing to the ill-advised modern isolation of the church, which deprives it of its foil, and also owing to the erection of huge modern piles in the neighbourhood. All the same, Notre Dame and the cathedrals of Chartres, Rheims, and Amiens attain the high-water mark of early Gothic. The older bell-tower and the spacious interior of *Chartres* produce a singularly impressive effect, while *Rheims* is imposing from the boundless wealth of its sculptures; but *Amiens* is, perhaps, the most harmonious of the large cathedrals and one of the most perfect buildings of the middle ages, in the consistency and the uniformity of its construction and in its union of boldness with self-restraint, of dignity with grace. Amongst the other chief monuments of this fabulously active period we may mention the cathedrals of *Beauvais*, *Rouen*, *Le Mans*, *Tours*, *Bourges*, *Troyes*, *Auxerre*, and *Dijon*. The most famous examples of late-Gothic ('style rayonnant'; 14th cent.) are the church of St. Ouen at *Rouen* in the North, and the cathedral of *Albi* in the South. Freedom has been fully achieved; the general effect suggests a consummate mastery over the difficulties of the forms. The horizontal line seems to have disappeared from view; the building towers towards heaven as if detached from earth. But this development concealed within itself the germ of decline. The cleverest arithmetician became at last the greatest builder, works of art degenerated into artful devices, over-elaboration usurped the place of simple delight in richness, and the loving handling of detail sank into pettiness and pedantry.

Secular architecture developed more slowly and therefore enjoyed a longer period of bloom than ecclesiastical. The most imposing Gothic castles belong to the 14th century: *viz.* the palace of the Popes at *Avignon* and the castle of *Pierrefonds*, so successfully restored by Viollet-le-Duc. No other civic palace can bear comparison with the noble Palais de Justice at *Rouen*, founded as late as the close

of the 15th century. The most beautiful private mansions are the Hôtel Jacques Cœur at *Bourges* (details at the Trocadéro) and the Parisian residence of the Abbots of Cluny (now the Musée de Cluny) at *Paris*.

As the 13th century marks the zenith of Gothic architecture in France, so it also marks the first great period of French SCULPTURE. 'I am convinced', says the Marquis de Laborde, 'that the Gothic sculptors would have advanced to the ideal beauty, and even to the boldest study of the nude, had that been the object sought by their contemporaries; but the desire then was for typical forms of searching truth, suffering and mystic in aspect, clad with the conventual shyness that was the fashion of the time.' These works are not at first easily understood by those who approach them direct from a study of the antique or of the Renaissance. We must lose ourselves in contemplating them, before they will begin to speak to us. These Christs, Madonnas, and Apostles are monumental figures in the truest sense of the phrase, with their supramundane expression of countenance, their simple yet significant gestures, and the scanty folds of their robes, which adapt themselves so wonderfully to the architecture. The Death of the Virgin in Notre Dame at *Paris*, the figures on the façade of *Chartres*, and the 'Beau Dieu' of *Amiens* are among the most pregnant sculptures of all time (casts at the Trocadéro). But so strict a feeling of style cannot maintain itself long. Either it will degenerate into a system of empty formulæ, or it will be broken down by the victorious pressure of realism. The latter was the case here. The NATURALISTIC REACTION which set in in the 14th century exercised a destructive effect upon ecclesiastical sculpture, but on the other hand wrought for good on the sepulchral monuments, as may be traced in the crypt of *St. Denis*. It may, however, be questioned whether, left to themselves, the French sculptors could have attained the high level on which we find this new tendency at the close of the 14th century. Salvation came from the north, the same north in which a little later the painters Van Eyck produced their masterpieces. A number of Flemish artists were then working at the court of the French kings — *Pépin* of Huy near Liège, *Beauneveu* of Valenciennes, *Paul* of Limburg, *Jacquemart* of Hesdin. The most renowned, however, was the Burgundian school, with *Claux Sluter* at its head. The Moses fountain, the statues on the façade of the Chartreuse near *Dijon*, and the tomb of Philip the Bold, which Sluter executed in 1387 et seq. with the aid of his pupils *Jean de Marville* and *Claux de Werwe*, may be boldly placed beside the works of Donatello, who flourished more than a generation later. The famous statuettes of 'Pleureurs' from the tomb of Philip, well-known from numerous reproductions, may be compared with the larger mourners from the contemporary tomb of Philippe Pot in the Louvre. The latter tomb and the wonderful altar at *Aix* are now usually attributed to *Jacques Morel*, who is supposed to have

been the sculptor of the unfortunately mutilated sepulchral statues of Charles I. of Bourbon and his consort at *Souvigny*. Casts of most of these works may be seen at the Trocadéro.

Decorative Sculpture naturally found its most favourable field for development in the cathedrals, especially in the choir-apses. In late-Gothic (Flamboyant Style; 15th cent.) the work of the stone-carver overshadowed and almost smothered that of the architect. The rood-screens at *Troyes* and *Limoges* and the library staircase in *Rouen* may be mentioned among famous works in the interior of cathedrals. Side by side with sculpture in stone advances wood-carving, which manifests its finest results in the façades of private houses, on screens and chests, but above all on choir-stalls *(Amiens)*. Finally some good carving in ivory was also achieved, *e.g.* the Coronation of the Virgin in the Louvre.

The extraordinary poverty that prevailed in the department of Painting at this time stands in curious contrast to the well-being enjoyed by sculpture and architecture, though this remark must be limited to fresco-painting and easel-painting. While the Van Eycks, Van der Weyden, and Memling were busily engaged in Flanders, and while in Italy the quattrocento beheld these branches of painting advancing from stage to stage, we can discover in France only a few names and almost fewer works. On the other hand the long-established art of miniature-painting now reached its highest point. The MSS. illuminated about 1400 for the Duke of Berri, the cruel but no less splendour-loving third son of John II., are veritable gems. The finest of these, now one of the most precious treasures at Chantilly, is beyond question the Livre d'Heures, with its landscapes, views of castles, and genre-scenes. But even in this case the artists were 'Franco-Flemings' — the above-mentioned *Beauneveu*, *Jacquemart*, and *Paul*. Glass Painting also enjoyed a brilliant development in the Gothic period. The illumination pouring from all sides into the churches through the tall upright lights and the great rose-windows that had been developed from the ancient 'oculi', required to be subdued, while the windows themselves had to be embellished. The finest stained glass of the 12th century in France is in the windows of the W. facade of *Chartres*, and the finest of the 13th century is in the rose-windows of *Notre Dame* (north portal), *Rheims*, *Bourges*, and *Tours*, and in the windows of the cathedrals of *Le Mans* and *Chartres* and of the exquisite Sainte Chapelle at *Paris*. The connection between glass-painting and painting proper is, however, not very close; the glass-painters are more concerned with the colour-effect of the whole than with accuracy in the drawing and colouring of details; they think nothing of giving a man yellow hair and a green beard. The more technically perfect the painting became at a later period, the more completely was the naïve sense of colour lost.

The art of Enamelling is another branch of painting that was

carried to a high point of perfection in this period, especially at *Limoges*. The 12th and 13th centuries saw the zenith of 'Email Champlevé', in which the artist engraves the designs upon the metal plate and fills in the lines or grooves with enamel (Ital. smalto; Fr. émail); while the 14th and 15th centuries saw the perfection of 'Email Translucide', in which the entire plate is covered with a thin coating of enamel, allowing the engraved design to shine through. Finally, the weaving of TAPESTRY attained to great perfection during the 15th century in the workshops of *Arras*, *Aubusson*, and *Paris*. The finest example of this period now to be found in Paris is the series illustrating the romance of the Lady and the Unicorn, in the Musée de Cluny.

In spite, however, of the fact that some artists produced great works during the first half of the 15th century, signs of exhaustion had already begun to appear. Gothic architecture continued, indeed, to be practised after the beginning of the 16th century, as is proved by the choir-apses at *Amiens* and *Chartres*, the Grosse Horloge at *Rouen*, and the Tour St. Jacques and the church of St. Merri at *Paris;* but on the whole it had by that time outlived its mandate. and even Franco-Flemish art had said its last word in the works of Sluter. What L. Gourajod calls a 'relaxation of realism' awakened a strong desire for beauty and nobility of form — a desire that could be satisfied only from the South. As early as 1450 the greatest artists were under the influence of the Italian Renaissance. Elements from both the North and the South are found strangely mingled in **Jean Foucquet** of Tours (b. 1415), the most important French painter of this period, who had spent several years in Italy and painted the portrait of Pope Eugenius IV. The Livre d'Heures painted by Foucquet for Etienne Chevalier, and now at Chantilly, is one of the most exquisite creations in the whole range of miniature-painting; while the portraits of the Chancellor des Ursins and Charles VII. in the Louvre proclaim the same artist as a great portrait-painter. Two of his younger contemporaries — *Jean Bourdichon*, who painted the famous Heures of Anne of Brittany, and *Jean Perréal* — had also visited Italy. The centre of French art at this period was *Tours*, and here also worked *Michel Colombe* (d. 1512), the most celebrated sculptor of the time. Colombe's chief work is the tomb of Francis II., Duke of Brittany, in *Nantes*, and some authorities are inclined to ascribe to him also the expressive Entombment at *Solesmes*. Casts of both these works are at the Trocadéro, while the Louvre contains an original work of Colombe (St. George and the Dragon).

The relations of the court, but more particularly the Italian campaigns of the French kings, turned the scale. Charles VIII. brought back with him not only paintings but painters, and under Louis XI. began that great immigration of Italian artists into France which culminated under Francis I. In 1507 *Andrea Solario* painted the

chapel of Château Gaillon; in 1516 *Leonardo da Vinci* came to France, in 1518 *Andrea del Sarto*, in 1530 *Rosso*, and in 1531 *Primaticcio*.

The result, the French Renaissance, did not wholly come up to expectation — least of all in the domain of painting. The plant, which in Italy itself had passed its best, could put forth only a few feeble blossoms when transplanted to a foreign soil. The freely restored paintings by *Rosso*, *Primaticcio*, and *Niccolo dell' Abbate* at Fontainebleau *(School of Fontainebleau)* reveal, it may be, a strong sense of decorative effect, but in the details they are steeped in affectation. The Frenchman *Jean Cousin*, whose Last Judgment in the Louvre has been extolled beyond its merits, was really little more than a skilful master of foreshortening. The only really attractive painters of this century are *Jean Clouet* (d. ca. 1540) and his son *François Clouet* (d. 1572), surnamed *Janet*, and both are remarkable for having remained almost entirely free from Italian influence, manifesting a certain early-French dryness in their portraits (Bibliothèque Nationale, Louvre, Chantilly).

The fate of Architecture was more fortunate. The native art, instead of simply abdicating in favour of the foreign mode, was strong enough to combine with it to form a new and distinctive style. The architectural styles under Francis I. and Henri II. have a character of their own. If an error was formerly made in ascribing all the sumptuous buildings of Francis I. to Italian architects, such as *Fra Giocondo* and *Boccadoro*, modern criticism seems to have overshot the mark in denying these foreigners almost any share in them Some buildings indeed, such as Fontainebleau, seem now to have been definitively restored to native architects, but in the case of others, *e.g.* the Hôtel de Ville at Paris, it is still uncertain whether the 'maître maçon' mentioned in the original documents was not merely the builder or the successor of the Italian 'architecte'. Among the most illustrious names of the French Renaissance are those of *Pierre Lescot* (Louvre, Musée Carnavalet), *Philibert de l'Orme* (Château d'Anet, the portal of which is now in the court of the Ecole des Beaux-Arts; Tuileries), *Pierre Chambiges* (Fontainebleau and St. Germain-en-Laye), *Jean Bullant* (Château d'Ecouen; Chantilly), and the *Ducerceau* family, headed by the famous theorist and draughtsman of that name. Building was most actively carried on in Touraine, where there arose in rapid succession the châteaux of *Chambord*, *Chenonceaux*, and *Blois*, with its transcendently beautiful staircase. The château of *Gaillon* near Rouen, now utterly demolished, must have been one of the finest castles of its time. Ecclesiastical architecture claims few important works at this period, with the exception of St. Eustache at *Paris*, the church of *Gisors*, and the noble choir of St. Pierre at *Caen*, the masterpiece of *Hector Sohier*. The Hôtel Bourgthéroulde at *Rouen* (partly Gothic) and the Maison Francois Premier in *Paris* are conspicuous examples of domestic architecture. Under Francis I. traces of the old native

architecture are still abundant; turrets and corner-pavilions, lofty chimneys, round and elliptical arches, all occur in conjunction with columns and pilasters. But the style of Henri II. has already passed wholly into the region of the classical orders, albeit with a few modifications in the earlier French taste. A calm and measured regularity has taken the place of the former gay fancy.

The number of Italian Sculptors engaged in France at the beginning of the 16th century is almost larger than that of the architects. *Girolamo della Robbia* embellished the Château de Madrid (now destroyed) on the confines of the Bois de Boulogne; *Cellini*, who sojourned in France in 1537 and again in 1540-45, there chiselled his great Nymph of Fontainebleau (now in the Louvre); and there were others only less famous. The three *Juste* (property Betti) were Florentines, who flourished at Dol about 1500 but afterwards succeeded to the inheritance of Michel Colombe at Tours. Their chief work is the tomb of Louis XII. at *St. Denis*, with two representations of the deceased (nude recumbent figure below; kneeling figure clad in ermine above), bas-reliefs, and allegorical figures at the corners. This arrangement was the model for many later tombs. But the three greatest sculptors of the French Renaissance are Frenchmen — **Pierre Bontemps, Jean Goujon,** and **Germain Pilon.** To Bontemps, less well-known than his contemporaries but certainly not inferior to them, is due the exquisite urn containing the heart of Francis I., and perhaps also the execution of most of the tomb of that king at *St. Denis*, designed by Phil. de l'Orme. No lover of art will forget Goujon's bas-reliefs or his charming nymphs on the Fontaine des Innocents at *Paris*, whose slender forms with their masterly drapery harmonize so wonderfully with the space allotted to them. His caryatides in the Louvre are perhaps the most beautiful works in all modern art. The famous 'Diana' in the Louvre is especially characteristic of his style as well as of the taste of the period. Finally we may mention the 'gisant' on the monument of Cardinal de Brézé at *Rouen*, as a wonderfully realistic youthful work by Goujon. The magnificent counterpart of this monument (which was executed by Jean Cousin) is the adjacent tomb of the two Cardinals d'Amboise, the bewilderingly rich architecture of which was designed by *Rolland Leroux* (1520-25). Pilon's name is inseparably connected with the tomb of Henri II. at *St. Denis*, though he was not the only artist employed upon it. The poignantly realistic 'gisants', and the powerful kneeling bronze statues of the royal pair are equally admirable. The kneeling figure of the chancellor Birague and the Dead Christ in the Louvre are also full of character, whereas the three Cardinal Virtues supporting the urn with the heart of Henri II. are distinctly inferior to similar figures by Goujon.

Amongst the productions of industrial art at this period our attention is specially aroused by the Enamels and the Fayence. The

art of enamelling entered upon a new stage with the invention of enamel painting and became secularized; *i.e.* instead of enamelled altar-pieces, paxes, and reliquaries we find plates, vases, and cups. The new *Limoges School* was founded by *Monvaerni* and *Nardon Pénicaud* and reached its zenith under *Léonard Limousin*, *Pierre Reymond*, and *Jean Pénicaud the Younger*. The now growing inclination towards portraits in enamel and the reproduction of entire pictures cannot but seem a mistake, and even the above-mentioned masters were most successful when they restricted themselves to purely decorative work. While Italian influence soon made itself evident amongst the enamels, ceramic art remained purely French. The products of Gubbio, Deruta, or Urbino have little in common with the elegant ivory-like fayence of *Saint Porchaire*, or with the dishes decorated with monsters, fish, and the like by *Bernard Palissy* (d. 1590), unique both as a man and as an artist, or with the pottery of *Rouen*, *Nevers*, or *Moustiers*. We now also meet with admirable works in the domains of cabinet-making, goldsmith's work, and tin work (*Fr. Briot;* d. after 1600), as well as among bronzes and medals, while the arts of glass-painting (*Pinaigrier* and *Jean Cousin;* in *St. Gervais*, *St. Etienne-du-Mont*, etc.) and tapestry-weaving show no falling off. The Renaissance nobly continued the traditions of the Gothic period in investing even the humblest objects with an artistic charm, and that in a higher degree than ever before.

The Reigns of Henri IV. and Louis XIII. were not very rich in great works of art. The ecclesiastical Architecture of the period is characterized by the façade of *St. Gervais*, in which the colonnades of different orders placed one above the other suggest a grammatical exercise. *Salomon de Brosse*, its builder, was also the architect of the Palais du Luxembourg, which is imposing in spite of its heaviness. De Brosse was older than the two more celebrated architects. *Jacques Lemercier*, builder of the Palais Cardinal (now the Palais Royal) the church of St. Roch, and the Sorbonne, and *Mansart*, who designed the older portion of the Bibliothèque Nationale and the dome of the Val-de-Grâce, though his reputation is chiefly as a builder of palaces (Maisons near St. Germain, etc.). Mansart was the inventor of 'mansard' roofs. The oldest parts of Paris now existing owe their characteristic appearance to this period, from which also date a considerable number of the older private mansions, with façades uniformly rising from enclosed courts entered by lofty gateways. A characteristic survival of the period is the Place des Vosges, which presents an exceedingly monotonous effect in spite of the alternation of brick and stone.

The most influential Sculptors were now *Jean Bologne* or *Giovanni Bologna* (b. at Douai; d. 1608) and his pupils *(Francheville, De Vries, Duquesnoy, Van Opstal)*, all of whom were completely Italianized. A more individual and a more French style

was shown by *Barthélemy Prieur* (d. 1611; Montmorency monument in the Louvre) and by *Pierre Biard* (d. 1609), to whom we find a difficulty in attributing two such different works as the elegant rood-loft in St. Etienne-du-Mont and the energetically realistic Goddess of Fame in the Louvre. In the succeeding generation these were followed by *Simon Guillain* (d. 1658; bronze statues from the Pont au Change, in the Louvre), *Jacques Sarrazin* (d. 1660; caryatides in the Louvre), *Gilles Guérin* (d. 1678), and finally, and above all, the brothers *François* and *Michel Anguier* (d. 1669 and 1686). The chief works of François, which vary in excellence, are his numerous tombs (*e.g.* those of De Thou and Longueville in the Louvre); Michel's best work is now to be seen in the external and internal embellishment of the Val-de-Grâce (the Nativity is now in St. Roch) and in the sculptures on the Porte St. Denis. Almost all the sculptors of the 'Siècle Louis XIV.' studied the works of these sculptors, who themselves saw the beginning of that age.

Practically only one of the Court Painters of this time has retained his fame through the succeeding centuries, viz. *Simon Vouet* (d. 1649), who formed himself in Italy on Paolo Veronese and Guido Reni. The scanty remains of Vouet's decorative painting reveal a love of bold colour and considerable skill in dealing with large surfaces, but his religious easel-pictures are for us devoid of all attraction. **Nicolas Poussin** (1594-1665) and **Claude Lorrain** (1600-1682), the two greatest painters, worked in Rome, far from France and the French court. It is not easy to mete out justice to the works of Poussin, at one time extravagantly over-praised and now frequently under-estimated. The elegant expression of a high-bred sentiment was his chief aim, and in contrast to the superficiality of most of his contemporaries, this effort is doubly grateful. But his religious pictures seem cold to us, owing to his frequent borrowings from the antique and the Renaissance, and the over-elaboration of his composition, in which we might almost inscribe geometrical figures. His landscapes, such as the 'Orpheus', the 'Diogenes', and the 'Seasons', are more inspiring, though their colouring has unfortunately faded. Claude Lorrain's scene-paintings are as indifferent to us to-day as his petty mythological figures. But he depicted atmospheric phenomena with a boldness, and blended local colours into a general tone with a skill, that had no rivals until the days of Turner and Corot. The modern cry for 'atmosphere and light' is here clearly uttered for the first time. The works of **Eustache Le Sueur** (1617-55), the 'French Raphael', appeal to us as more essentially religious than Poussin's. A deep and true piety breathes from the 'Life of St. Bruno'. The age of the wars of religion was also the age of François de Sales, the apostle of love, and of Vincent de Paul, the friend of the sick and the poor. We may compare the too sentimental paintings of Le Sueur with the vigorous works of *Philippe de Champaigne* (of Brussels, 1602-74), who was connected

with the convent at Port Royal. The latter is, however, more attractive as a portrait-painter.

It is difficult to select the right standpoint to view the Art of Louis XIV. After the king's assumption of the reins of government (1661), a thoroughly monarchic art begins. Opposition to all independent efforts, and an abrupt hostility to everything foreign and even to the mass of the people at home distinguish this 'golden age'. The 'Roi Soleil' is a Roman Imperator, the heroes of the tragedies are Romans, art also must be Roman. The 'Académie' founded in 1648 developed in sharpest contrast with the 'maîtrises', or old guilds. Everything was reduced to formulæ. But this cold and pompous art had something grand in its uniformity, its self-confidence, and its definiteness of aim; and the effect was heightened not only by the personalities of the king and his minister Colbert, but still more by the art-dictatorship of **Charles Le Brun** (1619-90). However unmoved Le Brun's paintings may leave us, there is something singularly imposing, almost recalling the universal geniuses of the Renaissance, in the manner in which he designed the magnificent decorations of the Galerie des Glaces at Versailles and the Galerie d'Apollon in the Louvre, sketched groups in bronze and marble for the sculptors, and painted and drew patterns for his Manufacture des Gobelins, which then included nearly every branch of industrial art. The bronzes by *Coyzevox*, the cabinets by *Boulle*, the mirrors by *Cucci*, the arabesques by *Bérain* all harmonize with Le Brun's ceiling-paintings, just as these harmonize with the buildings of Mansart and the gardens of *Le Nôtre*, and as the entire creative art of the period harmonizes with the tragedies of Racine. Art as a whole must be regarded as a setting for the court of Louis XIV., but it is a decorative art of the very highest rank.

The Architecture of the period is much less satisfactory. *Perrault's* famous colonnade at the Louvre now excites as little enthusiasm as the fatiguing façade of the palace at Versailles by *Hardouin* and *Mansart* (1645-1709) or as the Palais des Invalides by *Bruant*. The great dome of the Invalides by Mansart and that of the Val-de-Grâce, now at last completed, are, however, honourable exceptions to the rule. With Painting it is much the same. Who now cares for *La Fosse*, *Jouvenet*, or *Coypel?* The portrait-painters *Mignard*, *Largillière*, and *Rigaud* — all admirably represented at the Louvre — are, however, still interesting. Sculpture occupies a much higher position. However absurd Voltaire's dictum may now appear, that **François Girardon** (1628-1715) had 'attained to all the perfection of the antique', we cannot refuse our admiration to that sculptor's tomb of Richelieu (in the church of the Sorbonne), his 'Rape of Proserpine' and statues of rivers, and above all to his charming leaden relief of 'Diana at the bath', in the park of Versailles. With him may be named a crowd of others: *Legros*, *Le Hongre*, the two *Marsy*, *Desjardins*, *Lepautre*, *Van Cleve*, *Tuby*,

Théodon, *Mazeline*, and *Hurtrelle*. A more important name than Girardon's is that of **Charles Antoine Coyzevox** (1640-1720). His most prominent works are his large tombs, especially those of Cardinal Mazarin (now in the Louvre) and Colbert (in St. Eustache); but his other works merit close inspection for their masterly treatment and their union of charm and elegance of conception. Among these may be mentioned the horses in the Place de la Concorde, the bronze statue of Louis XIV. (Musée Carnavalet), the 'Nymph with the shell', and numerous busts (in the Louvre). **Nicolas** and **Guillaume Coustou** (1658-1733 and 1677-1746), his pupils, who assisted him in the execution of the 'Vow of Louis XIII.' in Notre Dame, belong partly to the following epoch. Among the chief works of Nicolas Coustou rank the figures of the Rhône and Saône at the Tuileries and the Cæsar in the Louvre; among those of Guillaume are the admirable Marly horses in the Place de la Concorde and the tomb of Cardinal Dubois in St. Roch. Of the sculptors of the 17th century, however, the French themselves think most highly of **Pierre Puget** (1622-94), who studied under Bernini and worked at Toulon. His compositions, notably the 'Milo of Croton' in the Louvre, produce a strong impression, in spite of their exaggerated pathos.

The reaction against this stiff and grandiose art was not long of coming. Louis XIV. was succeeded by Louis XV., the pious Mme. de Maintenon was followed by the dissipated Regent and a little later by Mme. de Pompadour. We may date the prevalence of the art called by the French 'Dix-Huitième', from the beginning of the Regency (1715) to the death of the Pompadour (1764). It was a superficial, gallant, and dissipated art, the charm of which, however, cannot be denied. It is the faithful reflection of the age. Everything harmonizes: the gorgeous but comfortable apartments, in the decoration of which *Oppenordt* and *Meissonier* excelled; the charming villas for gallant rendezvous; the pale blue, sea-green, and rose-pink painting; the cabinets with their rich bronze ornaments; the chairs and sofas, with their gilt carvings and luxurious silken upholstery; the terracottas and the porcelain statuettes from the factory at Sèvres; and indeed even the costumes of the pleasure-loving, immoral, yet charming society, with its powder and patches. Everything that was formerly straight is now bent in the most wanton manner and embellished with all manner of flourishes and scrolls ('*rococo*' from rocaille, shell); every door-knob seems to be designed for the pressure of a delicate feminine hand. After a brief reign (for as early as 1763 Grimm writes that everything was then made 'à la grecque') the rococo style gave place to the *Style Louis XVI.*, which in France at least always retained delicate and graceful forms. The cabinets of this period (by *Oeben*, *Riesener*, *Beneman*, and others), decorated with the daintiest inlaid designs, are now almost more highly prized than the earlier works by *Cressant* and *Caffieri*.

The earliest and also the greatest painter of the 'Dix-Huitième' is **Antoine Watteau** (1684-1722), who came to Paris in his eighteenth year to assist in the decoration of the Opera House and speedily rose to fame by his representations of '*Fêtes Galantes*'. In his scenes of rural festivals and in his figures from Italian comedy ('Embarkation for Cythera'; 'Gilles'; both in the Louvre) this master is unapproached. In both, he is the faithful mirror of his age, but his magical colouring sheds such a poetic glamour, that we seem to be transported into a fairyland full of roguish grace and pleasant dalliance. His successors, *Lancret* and *Pater*, are skilful and charming artists, but are seldom inspired by even a breath of the poetry of Watteau. The truest representative of the Pompadour epoch is **François Boucher** (1703-70). A study of his numerous pictures in the Louvre is not enough for a proper estimation of this artist, for it is chiefly as a decorative painter, in his ceilings and panels, that he reveals his character. Next to Boucher rank '*Fragonard*' *(Honoré Fragonard)* and *Baudouin*, whose drawings especially are prized. The 18th century was rich in portrait-painters also, the first place being claimed by the pastel painter *Quentin de La Tour* (1704-88), 'the magician', as Diderot calls him. The strikingly lifelike and characteristic portraits by this master are the chief boast of the musée of St. Quentin, his native town; while the charmingly graceful female portraits by *Nattier* are among the attractions of Versailles.

Here also reaction set in early. Boucher himself lived to hear the thundering philippic of Diderot, who re-christened the 'painter of the graces' as the 'painter of demireps'. But this verdict was moral, not æsthetic. Emotionalism was simply the transition from frivolity to the Spartan virtue of the Revolution. Diderot had found a man after his own heart in **Jean Baptiste Greuze** (1726-1805), whose 'Rustic Bride' and 'Prodigal Son' practically synchronized with Diderot's 'Natural Son' and Rousseau's 'Héloïse'. Greuze remains to this day a popular favourite, not, however, on account of these moral pictures with their hard colouring, but on account of his paintings of girls ('The Broken Pitcher'; the 'Milkmaid', etc.), in whose grace there are still traces of the sensuous charm of the preceding epoch. More important as a painter is Greuze's elder contemporary **Jean Baptiste Siméon Chardin** (1699-1779), one of the best painters of still-life that ever lived, an excellent portrait-painter, and an acute, amiable, and original observer of simple domestic scenes ('Grace before Meat'; the 'Industrious Mother', etc.; in the Louvre). The true forerunners of the later classicism were, however, at this period *Vien*, the teacher of David, *Cochin*, and *Hubert Robert*, with his views of Roman ruins.

The rococo style never thoroughly permeated the art of Sculpture. *Allegrain*, with his nymphs, and *Clodion*, with his sensuously animated terracotta groups of Bacchantes, Satyrs, and Cupids, touch upon its outskirts in the soft grace and 'morbidezza' of their methods

of treatment; but side by side with them stand such artists as *Bouchardon*, the 'French Phidias', with his Grenelle Fountain, which may almost be termed severe. *Pigalle* (1714-85) pays unrestrained homage to the pictorial taste of the period in the tombs of Marshal Saxe (Strassburg) and the Comte d'Harcourt (Notre Dame), as well as in the monument of Louis XV. at Rheims, but he also expresses its philosophical ideas in his allegorical compositions, and makes his bow to the antique in the nude statue of Voltaire. The amiable *Pajou* (1730-1809) vacillates between antique severity and French grace, between frivolity and sentiment, in his Pluto, Bacchante, and statue of Queen Maria Leszczynska as Caritas (in the Louvre). A similar vacillation is shown by *Falconet*, who may be better studied in St. Petersburg than in Paris. *Lemoyne* (Louvre, Versailles) and *Caffieri* (d. 1792; busts of Rotrou, La Chaussée, J. B. Rousseau, etc.) are admirable portrait-sculptors, but both are far excelled by **Jean Antoine Houdon** (1741-1828), whose seated statue of Voltaire is one of the masterpieces of realistic portraiture, and whose 'Diana' (bronze replica in the Louvre of the original marble in St. Petersburg) is among the most perfect nude figures in modern art.

The transition to classicism was most easily accomplished in Architecture. To be convinced that at least in the case of great religious and secular edifices the frivolous fashionable taste was left far behind, we need glance only at the façade of St. Sulpice by *Servandoni* (1733), the portal of St. Eustache by *Mansart de Jouy* (1755), the Ecole Militaire (1756), the buildings on the Place de la Concorde by *Gabriel* (1772), and the Pantheon, begun by *Soufflot* in 1764. The writings of the Jesuit Langier (1753), the architect Blondel (1756), and the archæologists Mariette and Caylus, and finally and above all the excavations at Pompeii and Herculaneum and the reports of visitors to these spots, speedily assisted the classical tendency to gain a decided victory.

Thus the appearance of **Jacques Louis David** (1748-1825) does not signalize a complete revolution, as was at one time assumed, but the close of a decade of development ('Belisarius', 1781; 'Oath of the Horatii', 1785). His significance lies in the fact that he deduced the logical consequences and elevated them with adamantine strictness into a law of universal application. Individuality was once more repressed, and all art once more reduced to a formula. The fruits of this new Renaissance are before us everywhere to this day. Even the most famous pictures (David's 'Leonidas' and 'Rape of the Sabines') look like painted copies of bas-reliefs. The artist is in touch with us only when he is unfaithful to his own principles, as in the 'Coronation of Napoleon' (Louvre), the sketch of 'Marat after death' (Carnavalet), and his lifelike portraits. It is the same with the architecture of the Revolution and the Empire. 'The Arc de Triomphe du Carrousel', says Saint-Paul, 'is a copy of the arch of Septimius Severus, the

Vendôme Column is a reproduction of Trajan's Column, and the Madeleine is a temple which might be dedicated without alteration to Jupiter Capitolinus'. Grace as such seemed to be banished from art. Greuze and Clodion died in penury, and Fragonard spent his last days in painting large allegorical and decorative pieces.

At first glance the NINETEENTH CENTURY presents the appearance of a veritable chaos. In previous times the architect either adapted the prevailing style to the altered circumstances or developed a new one from it. Now, however, he builds in the Greek style to-day, in the Renaissance to-morrow, or passes unconcernedly from Gothic to baroque. In the same way the painter imitates the Greeks or the Italians, Rubens or Rembrandt, the Pre-Raphaelites or the Japanese. In the realm of sculpture we find ourselves at one time face to face with the most exalted idealism, at another with the most uncompromising realism. Our judgment, too, is rendered all the more difficult because many of the artists still stand so near us in point of time, that we cannot wholly free ourselves from the influence of personal inclinations or antipathies.

In the first quarter of the century the controlling influence in the sphere of PAINTING was that of David. In the year 1800 *Guérin* (d. 1833), the most thorough-going pupil of David, attained an extraordinary success with his 'Marcus Sextus'. Afterwards he devoted himself mainly to the painting of tragic scenes. *Girodet* (d. 1824), it is true, selected romantic subjects (the 'Deluge', 'Burial of Atala'), but adhered to the relief-like execution and statuesque repose of his master. *Gérard* (d. 1837), who appeals to us mainly by his attractive portraits of women, is somewhat freer in style. His 'Cupid and Psyche' naturally excited universal admiration in a generation for whom Canova's group of the same subject was the highest expression of art. *Gros* (d. 1835) passes for a forerunner of romanticism; but the warmer colouring and livelier movement of his battle-scenes do not blind us to his numerous weaknesses. An exceptional position is occupied by *Prudhon* (d. 1823), who, in his charming 'Psyche' and his dramatic 'Revenge and Justice', produced a novel and pleasing effect by combining the artistic traditions of the 18th century with suggestions borrowed from Correggio.

The first great innovator, the first romanticist properly so called, was *Théodore Géricault* (1791-1824), whose paintings of soldiers and horses announce, still more clearly than his 'Raft of the Medusa', the dawning of a new conception. There is practically no sense in the expression 'Romantic School' unless we translate 'romanticism' as meaning simply 'love of liberty'. A better appellation is SCHOOL OF 1830. The one common bond among the masters of this period, many of whom carried on violent feuds with each other, was their passion for independence. With few exceptions, however, they sought for freedom in form and colour only; they did not dare to take their subjects from the life around them, but

found them in the history and legend of the middle ages, in the pages of the poets (Dante, Tasso, Shakespeare, Goethe, Byron), or in the scenes of the distant Orient. Raphael was the model for one set, Rubens and Veronese for another.

Eugène Delacroix (1798-1863) and **Jean Auguste Dominique Ingres** (1780-1867) are not only the two greatest masters of this period but also represent its opposite poles. For Delacroix every picture assumed the form of a brilliant symphony of colours, so that his enemies asserted that he painted with 'an intoxicated broom'; Ingres, on the contrary, considered that the 'integrity of art' depended upon the drawing. While the former honoured Rubens above all other masters, the latter saw in the great Fleming 'something of a butcher' and held it blasphemy to compare Rembrandt with Raphael. The eternal antithesis between colouring and drawing was, perhaps, never so forcibly emphasized as now. Our taste has decided the controversy in favour of Delacroix. We feel keen admiration for the vigorous colouring of 'Dante's Boat' (1822), the 'Massacre of Chios', the 'Barricade', and the 'Crusaders', and count the paintings of the Palais Bourbon and St. Sulpice as among the greatest monumental works of the century. The 'Apothesis of Homer', on the other hand, leaves us cold in spite of its admirable drawing; the beautiful figures of 'Œdipus' and 'The Source' excite but a half-hearted admiration; and it is only in his portraits that Ingres makes any strong impression on us. Perhaps, however, the time will come when this master will be again accorded a more prominent place.

The fame of *Horace Vernet* (d. 1863), *Paul Delaroche* (d. 1856), *Devéria* (d. 1865), *Couture* (d. 1879), and the other historical painters of the period has paled very considerably. The reconstruction of a historical scene, such as the 'Death of Elizabeth' or 'Raphael in the Vatican', can satisfy us only when the immediate effect causes the artificiality of the process to be forgotten; but none of these masters had the strength to accomplish this. The longest life will doubtless belong to Vernet's pictures of contemporary history at Versailles. Among other masters of the period may be mentioned the somewhat sentimental *Ary Scheffer* (d. 1858); *Léopold Robert* (d. 1835), who died prematurely but not before he had received universal admiration for his cheerful but rather too spick-and-span scenes of Italian life; *Decamps* (d. 1860), who painted glowing pictures of Oriental life and found excellent followers in *Fromentin*, *Marilhat*, and others; and *Chenavard* (d. 1880), the author of the philosophical cartoons in the Picture Gallery of Lyons. A special meed of honour must be paid to *Hippolyte Flandrin* (d. 1864), a pupil of Ingres and perhaps the only religious painter of modern times whose works reveal a genuinely pious spirit.

Contemporaneously with this development there arose in France a new conception of landscape painting, the so-called Paysage Intime. The aim was to reproduce the play of light and the atmo-

spheric effects of the fondly noted, though often simple motives of one's native land. *Théodore Rousseau* (d. 1867) is *par excellence* the great painter of trees; *Jules Dupré* (d. 1889) depicted nature in her stormy moods; *Charles Daubigny* (d. 1878) loved to paint the peaceful banks of the Oise; *Narcisse Diaz* (d. 1876) revelled in rustling forest glades threaded by glittering beams of sunlight. The greatest poet of this group, generally known as the SCHOOL OF BARBISON, is **Jean Baptiste Corot** (d. 1875). No other painter either before or since has regarded nature with such an intimate and genial gaze. In his pictures the meadows rustle, the birds twitter, the bees hum, and the sunbeams glance and play. Lovely nymphs dance in morning dew to the music of soft-breathing flutes. Other members of the Barbison group are *Constant Troyon* (d. 1865), vying with *Rosa Bonheur* (d. 1899) as the greatest of the French animal-painters, and **Jean François Millet** (d. 1875), the vigorous painter of peasant-life, who incarnates so powerfully the spirit of the text 'in the sweat of thy face shalt thou eat bread'.

Under the Second Empire a number of new tendencies made themselves felt. The historical painters, such as *Sylvestre* and *Luminais*, tickled the jaded palates of their contemporaries with scenes of horror like 'Nero and Locusta'. *Hamon*, *Gérôme*, and the other 'Neo-Greeks' painted genre-scenes in antique costume, which allowed them to display their masterly treatment of the nude. *Cabanel* (d. 1889), the more talented *Baudry* (d. 1886; decoration of the Opera House) and *Delaunay* (d. 1891), and the still living *Henner* and *Lefèbvre* sought for fame in the most finished portrayal of the female form divine. Contemporary military life was illustrated by *De Neuville* (d. 1885) and *Regnault*, the latter of whom fell in the Franco-German war (1871). The great popular favourites were, however, *Ernest Meissonier* (1813-91) and *Alfred Stevens* (born 1828) of Belgium, two painters of the fine and minute who can be confidently ranked with the Dutch masters of the 17th century. The former loved to depict the heroes of his tiny canvases in the more brilliant costume of by-gone days; the latter gave a faithful picture of the dress and manners of the fashionable women of his own time. An important event for the development of art in the following period was the appearance of **Gustave Courbet** (1819-77), who revealed an extraordinary power of realism in his 'Burial of Ornans' and other scenes of common life, as well as pre-eminent colouristic talents in his great 'Studio', but who nevertheless did not possess one spark of poetry.

Between 1870 and 1890 four artists are specially prominent: *Edouard Manet* (1833-83), *Jules Bastien-Lepage* (1848-84), *Pierre Puvis de Chavannes* (1824-98), and *Gustave Moreau* (1826-98). Manet made a skilful combination of what he learned from Velazquez and from the Japanese, and in his vigorous portraits and sketches of Paris life became the most zealous protagonist of the

impressionist school, which exerted a deep and beneficial influence in spite of its aberrations. Bastien-Lepage applied the principles of impressionism to his powerful pictures of peasant-life. Puvis de Chavannes adopted the colouring of the primitive Italians and represented an ideal humanity in a series of solemn and broadly conceived mural paintings (Sorbonne, Pantheon, Amiens, Rouen, Poitiers, Lyons, Marseilles). Moreau presented mystic legends in a style of which the delicate colouring glows like a jewel (Musée Moreau, Luxembourg).

A survey of the multiform activity of the Painting of To-Day may be obtained in the course of visits to the Hôtel de Ville, the Sorbonne, the Mairies, the Luxembourg, the annual Salons, and the smaller exhibitions. Here we give only a few hints. The academic school, which seeks its end mainly by a conscientious study of form, is represented by *Laurens* (historical paintings), *Detaille* (battle-pieces), *Cormon* (frescoes in the Jardin des Plantes), *Bonnat*, *Carolus-Duran*, *Humbert*, *Benjamin-Constant*, and others. In the sharpest contrast to these stand the impressionists *Degas*, *Monet*, *Pissarro*, *Renoir*, *Raffaëlli*, and their friends, whose aim is to reproduce a momentary effect (Salle Caillebotte at the Luxembourg, Galerie Durand-Ruel). Other representatives of impressionism are *Roll*, *Gervex*, *Rochegrosse*, and the brilliant colourist *Besnard* (Ecole de Pharmacie). *Cazin*, *Billotte*, *Pointelin*, *Ménard*, and others devote themselves to producing melancholy twilight landscapes. *Jules Breton* and *Lhermitte* are attractive delineators of rural life. *Dagnan-Bouveret* and the younger masters, *Cottet*, *Simon*, and *Wéry*, depict the picturesque scenes of Brittany. Symbolism has also found numerous disciples among the younger generation.

To go into the matter of the Graphic Arts would take us too far afield. Be it enough to chronicle that recent activity in this sphere has been both great and successful, not only in engraving (*Gaillard*, *Waltner*, *Patricot*, etc.), which reproduces the ideas of others, but still more notably in the original arts of etching in black and white or in colours (*Bracquemond*, *F. Rops*, *Legrand*, *Lepère*, *Legros*, *Tissot*, *Raffaëlli*) and lithography (*Fantin-Latour*, *Carrière*; the posters of *Chéret*).

The Sculpture of the 19th cent. runs, on the whole, a course parallel with that of painting. Here also the antique style was at first all-powerful. *Canova*, who made many visits to Paris, was the master whom all admired and imitated. Few sculptors attained anything higher than a frosty correctness. We may name *Chaudet* (d. 1810; 'Paul and Virginia', in the Louvre), *Lemot* (d. 1827; Henri IV. on the Pont Neuf), *Dupaty* (d. 1825; 'Death of Biblis', in the Louvre), the exuberantly fertile *Bosio* (d. 1845), and *Cortot* (d. 1843; 'The Messenger of Marathon'). To the academic school also belongs the once very popular *James Pradier* (1792-1852), known for his Graces at Versailles, his works on the Arc de l'Etoile

and the Molière Fountain, and his Victories at the Dome des Invalides; but this master possesses a certain grace and vivacity of conception which still exercise their charm. Romanticism proper played a very subordinate rôle in sculpture, where the decisive part was undoubtedly that taken by realism. Three masters here stand in the forefront: *Fr. Rude. P. J. David d'Angers*, and *A. L. Barye.* **François Rude** (1784-1855) is the strongest nature of the three; he invariably interests, even if he does not always satisfy us. Most of his creations are tainted with something a little too unquiet, too theatrical. Alongside his most expressive statue of Monge at Beaune stands the restless Ney of the Place de l'Observatoire; his admirable Cavaignac in Montparnasse Cemetery contrasts with the very questionable figure of 'Napoleon awaking to immortality' at Fixin, near Dijon. His most famous work is the 'March Out' on the Arc de l'Etoile, which breathes the most fiery enthusiasm. The 'Fisher Boy' and 'Joan of Arc' in the Louvre also deserve special remark. His religious efforts are the least pleasing ('Baptism of Christ' at the Madeleine). — **Pierre Jean David d'Angers** (1788-1856; thus named from his native town, in contradistinction to the painter J. L. David), unlike Rude, always retains a certain air of sober reality. He has much in common with Rauch, and like him was fond of representing generals in their uniforms and scholars and artists in ideal costume. His busts and medallions occur by the hundred at Père-Lachaise and elsewhere, but it is impossible for us to share the enthusiasm with which they were regarded by his contemporaries. The fame of the great animal sculptor **Antoine Louis Barye** (1796-1875) has, on the other hand, steadily increased. His larger works, such as the 'Lion and Serpent' in the Garden of the Tuileries, have become popular idols; and the original casts of his small bronzes fetch nearly their weight in gold. His most successful followers are *Frémiet* (Jardin des Plantes), *Caïn* (Tuileries), and *Gardet* (Luxembourg, Chantilly, etc.). By far the most eminent pupil of Rude is **Jean Baptiste Carpeaux** (1827-75), who died at a comparatively early age. His 'Triumph of Flora' at the Louvre, his 'Ugolino' at the Tuileries, his vivacious busts, and, most of all, his group of 'Dancing', at the Opera, which is inspired by a truly Bacchic gust of existence, and his 'Quarters of the Globe' on the Fontaine de l'Observatoire assure him one of the highest places in the history of modern sculpture. (The last can be best studied in the models at the Louvre, which clearly reveal the feverish energy of the hand that made them.) With the great public the gentle maidens of his contemporary *Chapu* (1833-91) are still more popular (tomb of Regnault in the Ecole des Beaux-Arts). Among the pupils of David may be mentioned *Carrier-Belleuse*, *Cavelier*, *Maindron*, and *Aimé Millet.*

As we walk to-day through the Luxembourg Gallery, the public parks, the cemeteries, and the exhibitions we find, it is true, much academic conventionality, but there is also abundant evidence of a

strong effort to rise above convention and to permeate works of art with personal feeling, besides a technique brought to a high state of perfection. The most conspicuous sculptors are *Paul Dubois* (b. 1823), whose marvellously finished forms show the influence of the early Italians; *Falguière* (b. 1831), whose fiery Provençal nature produces such admirable works as the 'Pegasus' of theSquare de l'Opéra at the same time as such doubtful productions as the great figure in the Pantheon; and *Mercié* (b. 1845), with his 'Gloria Victis' in the Hôtel de Ville and his 'Quand Même' in the Tuileries Garden. Among the many who might be signalized along with these we name *Ernest Barrias* ('First Funeral', in the Hôtel de Ville), *Guillaume* (monument to Ingres, in the Ecole des Beaux-Arts), *Crauk* (monument to Adm. Coligny), *Boucher* ('At the Goal',in the Luxembourg Garden), *St. Marceaux*, and *Puech*. *Dalou* has been more inclined to adopt the pictorial methods of the 18th century. His latest and much criticized works are the Monument of the Republic (Place de la Nation) and the Monument to Alphand (Avenue du Bois-de-Boulogne). The extreme of individuality in art is represented by the highly gifted *Auguste Rodin*, whose works, however, are often open to criticism ('The Kiss', 'Victor Hugo', 'Balzac', 'Mouth of Hell'). *Desbois* and others suggest themselves in the same connection. Perhaps the most striking plastic work of modern days is *Bartholomé's* 'Monument aux Morts', in Père-Lachaise. *Roty*, *Chaplain*, *Daniel Dupuis*, and others have brilliantly resuscitated the art of the medallist.

On Architecture a few words must suffice. Under the First Empire the classical spirit was supreme (Madeleine, Exchange), under the Restoration it was relaxed only so far as to allow the addition of the basilica (Notre-Dame-de-Lorette, St. Vincent-de-Paul). Under Louis Philippe, however, a great revival of Gothic took place, headed by *Viollet-le-Duc*, *Lassus*, and others (restorations of Notre Dame, the Sainte Chapelle, and Pierrefonds; Ste. Clotilde), and this was followed by a general eclecticism. Among the few really original works of the century honourable mention may be made of the Ecole des Beaux-Arts, by *Duban*; the church of St. Augustin, by *Baltard;* the Trocadéro, built by *Davioud* and *Bourdais* in 1878; the church of the Sacré Cœur, by *Abadie;* and the Opera House, by *Charles Garnier*, the interior of which is especially effective. Viollet-le-Duc's 'Entretiens sur l'Architecture' first broached the important principle that the exterior of a building must indicate its uses and adapt itself to the altered methods of construction. The reading-room of the Bibliothèque Nationale, by *Labrouste*, is an admirable example of the adaptation of iron-construction to the needs of a large room.

The Industrial Arts reached the lowest deep of degradation under Louis Philippe, but the Count de Laborde's classic report on the London Exhibition of 1851 induced a great improvement, which at first took the form of a reversion to earlier styles. It was not until

later that a really modern industrial art sprang up, in conjunction with the United States, England, and Belgium, and under the influence which the products of Japan began to exert in Paris about 1867. The visitor to Paris will enjoy tracing this development in the works of the pewterer *(Desbois, Baffier)*, the glass-maker (*Gallé* of Nancy), and the potter *(Delaherche, Dalpeyrat, Bigot)*, as well as in furniture, tapestry, textile fabrics, and ornaments *(Lalique)*. This field also is the scene of a varied and promising activity.

PARIS.

PRELIMINARY INFORMATION.

1. Arrival in Paris.

Railway Stations, see p. 25. — On arrival the traveller should hand his small baggage to a porter (*facteur, commissionnaire;* 40-50 c.), follow him to the exit, where an *octroi* official demands the nature of its contents (see p. xiii), and call a cab *(voiture de place)*. The cab then takes its place in the first row, which is reserved for engaged vehicles. After receiving the driver's number *(numéro)*, the traveller, if he has any registered luggage, tells him to wait for it *('restez pour attendre les bagages')*. Hand-bags and rugs should not be left unguarded in the cab, at any rate not without making the driver notice the number of articles, as there are numerous thieves always on the look-out for such opportunities.

The traveller next betakes himself to the *Salles des Bagages (Douane)*, which is opened 10-15 min. after the arrival of the train. The custom-house examination is generally lenient (comp. p. xiii). For carrying a trunk to the cab the porter again receives 40-50 c., or even more for heavy luggage. The *octroi* official has again to be assured that the contents include nothing eatable. As a rule, the through-passenger from England will not be able to leave the station until $^1/_2$ hr. after his arrival. If preferred, however, he may tell the porter to carry his hand-baggage direct to one of the hotels near the railway stations (see p. 9) and return afterwards for his trunk.

The fare from the railway station to the town is $1^1/_2$ fr. for a two-seated cab (at night $2^1/_4$ fr.); large articles of luggage, one piece 25 c., two pieces 50 c., three and more pieces 75 c; pourboire 25 c. (comp. Appx., p. 36). If the cab has to wait more than $^1/_4$ hr. (which will probably be the case more often than not) the time-tariff comes into force: 2 & $2^1/_2$ fr. per hour by day, $2^1/_2$ & $2^3/_4$ fr. by night. It is also advisable to hire by time when the traveller is uncertain whether he can obtain rooms at the hotel of his choice. The tariff is printed on the 'numéro'; see also the Appx., p. 36.

At the *Gare du Nord* and the *Gare de l'Est* travellers with extra heavy luggage may hire a Luggage Cab, with a rail on the top *(Voiture Spéciale avec galerie pour bagages)*, which are stationed behind the omnibuses (see the placards); fares, per drive, including luggage, for 4 pers. $2^1/_2$ fr. by day (6 or 7 a.m. to 12.30 a.m.), by night 3 fr., or when ordered beforehand 3 and 4 fr. — Families or large parties may hire a Railway Omnibus

(Omnibus spécial or *de famille)*, which contains from 6 to 12 seats. The tariff varies at the different stations, but may be reckoned at about 1 fr. per seat. About 60 kilogr. (135 lbs.) of luggage is carried free for 1-3 pers., 100 kil. (225 lbs.) for 4-10 pers; excess 1 c. per kil. — These vehicles have to be ordered in advance, and to secure certainty about 6 hrs. law should be allowed. The order may run as follows: *(M. le Chef du) Service des Voitures Spéciales* or *des Omnibus Spéciaux, Gare du Nord (de l'Est), Paris. Prière de faire prendre — personnes au train de* (hour of arrival); signature. Telegrams of this nature are forwarded free by any station-master on the route.

2. Hotels and Pensions.

Alphabetical List at the end of the Book, after the Index.

For the duration of the Exhibition of 1900 the *Syndicat des Grands Hôtels de Paris* has established a Bureau of Information at No. 14, Rue Jean-Jacques Rousseau (Pl. R, 20, 21; *II*), where trustworthy details are given gratis as to disengaged rooms, charges, and so forth.

The large hotels of the first class are, of course, provided with all modern comforts, such as electric light, passenger elevators or lifts, steam or hot-water heating, and baths. Many of them are very luxuriously furnished. The charges correspond to the accommodation. The traveller who arrives in Paris in the evening, without having previously secured rooms by letter or telegram (with paid reply), will probably find the best chance of accommodation at one of the largest hotels, with their hundreds of rooms. He should ascertain the price of the room before allowing his luggage to be carried upstairs. These hotels have also the advantage that one pays for what he consumes at the time, without being bound down to regular meals.

The prices given below have been furnished by the landlords or managers, and refer to one person for one day. The double-bedded rooms are invariably the best, and the charge made for them is not always double that for a single room. If desired, breakfast is served in the visitor's own room, at an extra charge of 50 c. or more. Luncheon (*déjeuner;* 12 to 1.30 or 2) and dinner (*dîner;* between 6 or 6.30 and 8 or 8.30) are served in the newer hotels of the first class at separate tables, while in the older and smaller houses the long 'table d'hôte' is still in vogue. In the winter-months (Dec.-March), prices are lowered at many houses. — The prices given below will undoubtedly be raised during the Exhibition, those for rooms probably as much as 30-50 per cent. Arrangements 'en pension' will be entirely discontinued. — When not otherwise indicated, R. (room) in the following pages includes attendance (A.) and lights (L.).

The most fashionable hotels are to be found mostly in the Place Vendôme, the W. part of the Rue de Rivoli, the Avenue de l'Opéra, and the Champs-Elysées.

To facilitate a choice we have arranged the hotels mentioned below in various groups. Though the largest and most aristocratic houses have been named first, it has been found impossible to follow any strict order of merit in the arrangement of the list. Thus many

hotels in the later sections might with equal propriety appear in the earlier ones; while there are doubtless many deserving houses left entirely unmentioned.

No hotel can be recommended as first-class that is not satisfactory in its sanitary arrangements, which should include an abundant flush of water and a supply of proper toilette paper.

Hotels of the Highest Class. **Bristol Hotel* and **Hôtel du Rhin*, Place Vendôme 3 and 4 (Plan, Red, 18; special plan *II* †), two long established and aristocratic houses, patronized by royalty; suites of rooms (dining-room, drawing-room, 2-4 bedrooms, and bath 40-120 fr., déj. or D. 12 fr. or à la carte; pension for servants 9-10 fr.). — **Ritz Hôtel*, Place Vendôme 15 (Pl. R, 18; *II*), opened in 1898; admirable cuisine and cellar. — **Elysée Palace Hôtel*, Avenue des Champs-Elysées (Pl. R, 12; *I*), opened in 1899, with 400 rooms; R., L., & A. in the entresol 12-20, first floor 8-40, second, third, and fourth floors from 7, fifth floor from 6 fr.; B. 2, déj. 6, D. 8 fr. — **Hôt. de l'Athénée*, Rue Scribe 15, near the Opera House (Pl. R, 18; *II*), a favourite resort of Americans. — **Hôt. Continental*, Rue de Castiglione 3, corner of the Rue de Rivoli (Pl. R, 18; *II*), opposite the Garden of the Tuileries, with 600 rooms; R., L., & A. from 6, B. 2, déj. 5, D. 7 fr. — **Grand Hôtel*, Boulevard des Capucines 12 (Pl. R, 18; *II*), adjoining the Opera House, with about 900 rooms; R., L., & A. 5-30, B. 2, déj. (incl. wine) 5, D. (incl. wine) 8 fr. — **Hôt. Meurice*, Rue de Rivoli 228 (Pl. R, 18; *II*), long frequented by British travellers, with 250 rooms; R., L., & A. from 8, B. 2, D. 8 fr., déj. à la carte. — **Hôt. Chatham*, Rue Daunou 17, to the S. of the Place de l'Opéra, another old favourite of British travellers, with 160 rooms from 7, B. 1½, déj. 4, D. 6 fr.

Hotels of almost Equal Rank. In the Inner Town: **Hôt. Terminus*, Rue St. Lazare 110, at the Gare St. Lazare (Pl. B, 18), somewhat out of the way for pleasure-visitors, with 500 rooms; R. on first floor 8-18, second floor 7-16, third floor 6-14, fourth floor 5-12, fifth floor 4-7 fr. (cheapest room in each case looking on the court), A. 1, L. 1½, B. 1½, déj. with wine 5, D. with wine 6, pens. 16-22 fr. — **Hôt. du Louvre*, Rue de Rivoli 172 and Place du Palais-Royal (Pl. R, 20; *II*), with 300 rooms; R., L., & A. from 6½, B. 1½, déj. (with wine) 5, D. (do.) 6, pens. from 15 fr.

In or near the Place Vendôme (Pl. R, 18; *II*): *Hôt. Vendôme*, Place Vendôme 1, a high-class family hotel, with twelve suites. — *Hôt. Mirabeau* and *Hôt. Westminster*, Rue de la Paix 8 and 11, two good family hotels; *Hôt. de Hollande*, Rue de la Paix 18, with 100 rooms, R., L., & A. from 7, B. 1½, D. 7, at separate tables 8 fr.; *Hôt. des Iles-Britanniques*, Rue de la Paix 22, Place de l'Opéra 1, and

† For explanation of references to Plan, see end of the book, before the index of streets. The italicised Roman numerals (*II*) refer to the special or district plans. The streets parallel with the Seine are numbered from E. to W., while the numbers of the cross-streets begin at the end next the river; the even numbers are on the right, the odd on the left.

Avenue de l'Opéra 49, a family hotel, R. from 7 fr., meals à la carte. — To the S. of the Place Vendôme: **Hôt. Castiglione*, Rue de Castiglione 12, with 100 rooms, R., L., & A. from 6, B. 1½, déj. 5, D. 6, pens. 15 fr.; **Hôt. de Londres*, Rue de Castiglione 5, with 80 rooms, R., L., & A. from 5, B. 1½, déj. 4, D. 6, at separate tables 7, pens. from 16 fr. — *Hôt. Windsor*, Rue de Rivoli 226, with 150 rooms, R. from 5, B. 1½, déj. 4½, D. 7, pens. 15 fr.; *Hôt. Brighton*, Rue de Rivoli 218, R., L., & A. 6-8, B. 1½, déj. 5, D. 7 fr. — **Hôt. de Lille et d'Albion*, Rue St. Honoré 223, to the N. of the Rue de Rivoli, with 180 rooms; R., L., & A. 5-8, B. 1¾, déj. 4, D. 6, pens. 15-18 fr.; **Hôt. de France et Choiseul*, Rue St. Honoré 239, R., L., & A. 8, B. 2, déj. 4, D. 6, board 10 fr. — **The Normandy*, Rue de l'Echelle 7 and Rue St. Honoré 256; **Hôt. Binda*, Rue de l'Echelle 11, near the Avenue de l'Opéra, these two frequented by the English, R., L., & A. 5-12, B. 1½, D. (with wine) 6 fr. — To the S.E. of the Place de l'Opéra: **Hôt. de Bellevue*, Avenue de l'Opéra 39, R., L., & A. 6-12, B. 1½, déj. 4. D. 6, pens. 14-20 fr.; **Hôt. des Deux-Mondes*, Avenue de l'Opéra 22 (Pl. R, 18, 19), with 200 rooms from 6, A. 1, L. ½, B. 2, déj. 4, D. 6 fr. — **Hôt. Scribe*, Rue Scribe 1, adjoining the Opera House (Pl. R, B, 18; *II*), with 100 rooms; R., L., & A. from 8, B. 2, déj. (with wine and coffee) 5, D. (with wine) 8, pens. from 20 fr.

In or near the Champs-Elysées: **Hôtel Beau-Site*, Rue de Presbourg 4, Place de l'Etoile (Pl. B, 12; *I*), a fashionable family hotel with 50 rooms; R., L., & A. 10-15, B. 2½, déj. 7, D. 10, board 16 fr.; all meals served in private rooms. — **Hôt. Campbell*, Avenue de Friedland 45 and 47, family hotel with 100 rooms, R., L., & A. 5-8, B. 1½, déj. 4, D. 6, pens. from 15 fr.; **Hôt. d'Iéna*, Avenue d'Iéna 26, with 225 rooms at 4-10, B. 1½, déj. 4, D. 6, pens. 12 fr. — *Hôt. Impérial*, Rue Christophe Colomb 4. — **Hôt. d'Albe*, Avenue des Champs-Elysées 101 and Avenue de l'Alma 55, R., L., & A. 8-10, B. 2, déj. 4, D. 6, pens. 18 fr. — **Hôt. Meyerbeer*, Rue Montaigne 3, near the Rond-Point (Pl. R, 15; *II*), R., L., & A. 6-15, B. 1½, déj. 4, D. 6, pens. from 15 fr. — More to the S., in the direction of the Seine: **Hôt. de la Trémoille*, Rue de la Trémoille 14 and Rue Boccador 12, to the E. of the Ave. de l'Alma (Pl. R, 12; *I*), R., L., & A. 5-15, B. 2, déj. 5, D. 6, pens. 12-25 fr.; *Langham Hotel*, Rue Boccador 24.

The *Grands-Hôtel du Trocadéro*, consisting of four buildings in the Rue Alboni, to the W. of the Trocadéro, between the Quai de Passy and the Boulevard Delessert (Pl. R, 8; *I*), have been opened for the duration of the Exhibition by the Compagnie Internationale des Wagons-Lits. They contain 1600 rooms, with accommodation for 2800 guests.

The *International Sleeping Car Co.*, with central offices in Paris (Place de l'Opéra 3) and London (14 Cockspur St., S.W.), has numerous agents in the principal cities of Great Britain, the United States, and Continental Europe. A detailed prospectus of the hotels may be obtained on

application from any of these. The terms per week are 160 fr. for a single person, 300 fr. for two persons in one room. This sum include full pension, transport to and from the railway station, 14-20 Exhibition tickets, and other privileges. A small reduction is made for a stay of two or more weeks.

The large *Terminus Hotel* of the new Gare d'Orléans (Pl. R, 17; *II*), Rue de Lille, may also be named here.

Other Hotels (First and Second Class). The hotels in this section are arranged topographically, and their situation and charges will give a rough idea of their relative excellence. Comp., however, the remarks at pp. 2 and 3.

1. Hotels in the W. Part of the Inner Town.

To the S. of the Place Vendôme, in the Rue de Castiglione (Pl. R, 18; *II*): No. 4, *Balmoral;* No. 6, **Métropole*, R. from 3, B. 1½, déj. 3½, D. 5, pens. from 12 fr.; No. 7, *Dominici*, pens. 15 fr.; No. 11, *Liverpool*, a family hotel with suites of rooms.

In the Rue de Rivoli (Pl. R. 18; *II*), adjoining the Louvre and the Garden of the Tuileries, a favourite English quarter: No. 208, **Wagram*, R. 5-6, B. 1½, déj. 3½, D. 5, pens. 12 fr.; No. 202, **St. James et d'Albany*, with 250 rooms, R. 4-6, L. ½, A. 1, B. 1½, déj. 4, D. 5, at separate tables 6, board 9, pens. 15 fr. — *Hôt. Regina*, Place de Rivoli 2, with 200 rooms; R. 5-8, B. 2, déj. 3, D. 4, pens. 12-15 fr. — In the side-streets between the Rue de Rivoli and the Rue St. Honoré (Pl. R, 18; *II*): *Hôt. de Castille*, Rue Cambon 37, R. 6-12, B. 1½, déj. 4, D. 5, pens. 20 fr.; **Hôt. de la Tamise*, Rue d'Alger 4, R. 3-12, B. 1½, déj. 3½, D. 4½, board from 8 fr.; **Hôt. d'Oxford et de Cambridge*, Rue d'Alger 13 and Rue St. Honoré 221, R. 4-12, B. 1½, déj. 3½, D. 4, at separate tables 4½ (wine included), pens. 10-14 fr.; *Hôt. de Paris et d'Osborne*, Rue St. Roch 4, R. 2-10, B. 1½, déj. 3, D. 3, at separate tables 3½, pens. 9-17 fr. — For other hotels near the Louvre, see p. 8.

Near the Rue de la Paix, to the N. of the Place Vendôme (Pl. R, 18; *II*), between the Avenue de l'Opéra and the Boulevard des Capucines: *Hôt. de Calais*, Rue des Capucines 5, R. 5-6, B. 1½, déj. 3, D. 4, board 9-12 fr. In the Rue Daunou: No. 4, *Hôt. Rastadt*, R. 4-7, L. ½, A. 1, B. 1½, déj. 4, D. 5, pens. 15 fr.; No. 7, *Hôt. de l'Empire*, R. 4½-12, B. 1½-2, déj. 4, D. 5 fr.; No. 6, *Hôt. d'Orient*, R. 6-8, B. 1½, déj. 4-5, D. 5, at separate tables 6 fr.; **Hôt. Louis-le-Grand*, Rue Louis-le-Grand 3, R. from 3, B. 1½, déj. 3, D. 4 fr.; *Hôt. des Etats-Unis*, Rue d'Antin 16, R. 3-12, B. 1¼, déj. 3, D. 4, pens. 8-18 fr.; *Hôt d'Antin*, Rue d'Antin 18, R. 3½-10, B. 1½, déj. (with wine) 3½, D. (do.) 4, pens. 10 fr.

Near the Boulevard des Italiens, to the E. of the Avenue de l'Opéra (Pl. R, 21; *II*): *Hôt. de Port-Mahon*, Rue de Port-Mahon 9, unpretending, R. from 2½, B. 1¼, déj. (with wine) 2½, D. (do.) 3 fr. — *Grand-Hôtel de la Néva*, Rue Monsigny 9, R. 3-6, B. 1½,

déj. (with wine) 3, D. (do.) 4, pens. from 11 fr.; *Hôt. de Manchester*, Rue de Grammont 1, R. 4-15, B. 1½, déj. (with wine) 3½, D. (do.) 4, pens. 12-15 fr.; *Hôt. Favart*, Rue Marivaux 5, adjoining the Opéra Comique, R. 7, B. 1¼, déj. (with wine) 3, D. (do.) 4, board 13 fr.

In the Boulevards des Capucines and des Italiens and their side-streets (Pl. R, G, 18, 21; *II*): **Grand-Hôtel des Capucines*, Boul. des Capucines 37, R. 5-16, déj. 4, D. 4, pens. 15-25 fr.; *Maisons meublées* (R. and B. only), Boul. des Capucines 25 and 29; **Gr. Hôt. de Bade*, Boul. des Italiens 32 and Rue du Helder 6, R. from 5, B. 1½, déj. (with wine) 3, D. (do.) 5, pens. from 14 fr.; **Hôt. de Russie*, at the E. end of the Boul. des Italiens (Nos. 2-4), at the corner of the Rue Drouot, R. from 7, B. 1½, déj. 3, D. at separate tables 4½, pens. from 15 fr. — *Adelphi Hotel*, Rue Taitbout 4, adjoining the Boul. des Italiens, R. from 5, B. 1½, déj. 3½, D. 4½, pens. from 10 fr.; **Hôt. du Tibre*, Rue du Helder 8, R. 6-18, B. 1½, déj. 4, D. 5, at separate tables 6, pens. 15-25 fr.; *Hôt. du Helder*, Rue du Helder 9, R. 5-8 fr.; **Hôt. Richmond*, Rue du Helder 11, a family hotel, R. 3-12, L. ½, A. ½, B. 1½, déj. 4, D. 5 fr. (wine in each case); **Hôt. de l'Opéra*, Rue du Helder 16, R. 4-12, B. 1½, déj. 3½, D. 4, pens. 12 fr. — **Hôt. Byron*, Rue Laffitte 20, combined with the *Grand-Hôtel de l'Europe*, Rue Le Peletier 3, R. 3-5, B. 1½, déj. (with wine) 3½, D. (do.) 4, at separate tables 4½, pens. 8½-10½ fr.; *Hôt. des Pays-Bas*, Rue Laffitte 32, a Dutch house, R. 4-8, B. 1¼, déj. 3, D. 4 (both with wine), pens. 9-15 fr.; *Hôt. Laffitte*, Rue Laffitte 38, R. 4-12, B. 1¼, déj. 3½, D. 4 fr.; *Grand-Hôtel Le Peletier*, Rue Le Peletier 27, R. 3½-10, B. 1, D. 3 fr.; **Hôt. Rossini*, Rue Rossini 16, R. from 4, B. 1¼, déj. (with wine) 3, D. 4, pens. 15 fr.

To the N.E. of the Place de l'Opéra (Pl. B, 21; *II*): *Grand-Hôtel Suisse*, Rue Lafayette 5, R. from 4, B. 1½, déj. (with wine) 3½, D. (do.) 4½, pens. 9½-15 fr.; *Victoria Hotel*, Cité d'Antin 10, R. 4-10, L. ½, B. 1½, déj. (with wine) 3, D. (do.) 4, pens. 10-15 fr.; *Hôt. de France*, Cité d'Antin 22, R. from 3, B. 1, déj. (with wine) 2½, D. (do.) 3½ fr.; *Hôt. St. Georges*, Rue St. Georges 18, R. from 5, B. 1¼, déj. (with wine) 3½, D. (do.) 4, pens. 12 fr. — Farther to the N.: *Hôt. de Berne*, Rue de Châteaudun 30, R. 3-12, B. 1¼ fr., no hot meals.

Near the Madeleine, to the W. of the Boulevard des Capucines (Pl. R, G, 18; *II*). Rue Caumartin, between the Boul. des Capucines and the Boul. de la Madeleine: No. 14, *Grande Bretagne*, R. from 4, B. 1½, déj. 4, D. 5, pens. from 12 fr.; No. 33, *St. Pétersbourg*, mainly English customers, R. 5, B. 1½, déj. 3, D. 4, at separate tables 5, pens. from 12½ fr. — *Hôt. de Sèze*, Rue de Sèze 16, unpretending, R. 3-8, B. 1½ fr., restaurant à la carte.

To the S.E. of the Madeleine: *Hôt. Burgundy*, Rue Duphot 8, English house, R. 3-8, B. 1½, déj. (with wine) 3, D. (do.) 4, pens. 8½-14 fr.; **Hôtel-Pension Rapp et Duphot*, Rue Richepanse 15, R. 5, B. 1½, déj. (with wine) 4, D. (do.) 5, pens. 12½ fr.; *Hôt. de*

la Concorde, Rue Richepanse 6, R. 6, B. 1½, déj. (with wine) 3½, D. (do.) 4, pens. 15 fr.

To the S.W. of the Madeleine: **Hôt. Perey*, Cité du Retiro 5 (entr. Rue Boissy-d'Anglas 35 and Rue du Faubourg-St-Honoré 30), quietly situated, R. from 4, B. 1½, déj. 3, D. 4, pens. from 9 fr.; **Hôt.-Pens. Tête*, Cité du Retiro 9, R. from 4, B. 1¼, déj. 2½, D. 3½, pens. 8-11 fr. — Farther to the S., near the Place de la Concorde and the Champs-Elysées: *Hôt. Vouillemont*, Rue Boissy d'Anglas 15, R. 6-12, B. 2, déj. 4, D. 6, pens. from 15 fr.

To the N.W. of the Madeleine: *Hôt. de Paris*, Rue de la Ville l'Evêque 28, R. 3-10, B. 1, D. (with wine) 3½, pens. 10-12 fr.; *Hôt. de l'Elysée*, Rue des Saussaies 12, R. from 4, B. 1¼, déj. (with wine) 3, D. (do.) 3½ fr.; *Hôt. Malesherbes*, Boul. Malesherbes 26, R. 4-7, B. 1½, déj. 4, D. 5, pens. 14 fr. — In the side-streets of the Boul. Malesherbes: *Hôt. Bedford*, Rue de l'Arcade 17, R. 5-10, B. 1½, déj. 4, D. 5, at separate tables 6, pens. 12½-18 fr.; *Hôt. de l'Arcade*, Rue de l'Arcade 7, R. from 4, B. 1, déj. 3, D. 3½, pens. from 8 fr.; *Hôt. Buckingham*, Rue Pasquier 32, R. from 3, B. 1½, déj. 3, D. 4 fr.; *Grand-Hôtel Alexandra*, Rue de la Bienfaisance 16, English, R. 4-10, B. 1½, déj. (with wine) 3, D. (do.) 4, pens. 11-17 fr.

2. Hotels in the Champs-Elysées and their Environs.

To the N. of the Rond-Point des Champs-Elysées (Pl. R, 15; *II*): *Hôt. Montaigne*, Rue Montaigne 30, R. from 4, L. ¾, B. 1½, déj. 3½, D. 4 fr. — Near the N. end of the Avenue d'Antin: *Bradford*, Rue St. Philippe-du-Roule, Rue d'Artois 14, R. from 4, B. 1½, déj. 4, D. 5, pens. from 12 fr. — To the S. of the Rond-Point: **Hôt. de Rivoli*, Avenue d'Antin 23, family hotel, R. from 4, B. 1½, déj. 2½-3½, D. 5-6 fr.; **Hôt. du Palais*, Cours-la-Reine 28, R. 4-7, B. 1½, déj. 4, D. 5, pens. 14 fr.

To the W. of the Rond-Point, in the side-streets of the Avenue de l'Alma: *Grosvenor*, Rue Pierre-Charron 59, R, from 5, B. 1½, déj. 3½, D. 4½, pens. from 10 fr.; *Clément-Marot*, Rue Clément-Marot 7, R. 5-6, B. 1½, déj. (with wine) 4, D. (do.) 6, pens. 14 fr.

To the N.W. of the Place de l'Etoile: *Splendide Hôtel*, Avenue Carnot 1bis; — to the E. of the Place: **Royal Hotel*, Avenue Friedland 33, R. 6-12, B. 2, déj. 4, D. 5, pens. from 15 fr.; *Lord Byron*, Rue Lord Byron 16, R. 4-7, B. 1½, déj. 3½, D. 4½, pens. from 12 fr.; *Hôt. des Champs-Elysées*, Rue Balzac 3, only 'en pension', 6-10 fr.; *Beaujon*, Rue Balzac 8, R. from 4, B. 1½, déj. 2½, D. 3½, pens. from 8 fr. — Farther to the E.: *Haussmann*, Boul. Haussmann 192, R. 3-7, B. 1¼, déj. (with wine) 3, D. (do.) 3½, pens. 8-12 fr.

To the S. of the Place de l'Etoile: *Hôt. International*, Avenue d'Iéna 60, R. 5-10, B. 1¼, déj. 3, D. 4, pens. 10-15 fr.; *Hôt. Columbia*, Avenue Kléber 16, R. 5-7, B. 1½, déj. 4, D. 5, pens. 15 fr.; *Hôt. Ferras*, Rue Hamelin 32, R. 4-15, B. 1½, déj. 4, D. 5, pens. from 10 fr.; *Hôt. Florida*, Rue Léo-Delibes 5, R. 5-8, pens. 9-13 fr.

3. Hotels in the E. Part of the Inner Town.

The hotels in the CENTRAL BOULEVARDS and their S. side-streets, from the Rue de Richelieu to the Place de la République (Pl. R, 21, 24; *III*), are also convenient, though somewhat farther from the tourist centre. In the Boul. Montmartre: No. 3, *Grand-Hôt. Doré*, R. 3-16, B. 1½ fr., restaurant à la carte; No. 10, *Hôt. Ronceray (Terrasse Jouffroy)*, R. 4-8, déj. (with wine) 3, D. (do.) 5 fr. In the Boul. Poissonnière: No. 30, *Beau-Séjour;* No. 16, *Rougemont.* — **Hôt. Moderne*, Place de la République, a first-class house with 420 rooms from 3, B. 1½, déj. 3, D. 4, pens. 12 fr.

To the N. of the Boul. Poissonnière: *Hôt. de France*, Cité Bergère 2 bis, R. 3-8, L. ½, A. ½, B. 1¼, déj. 2½, D. 3 fr.; *Hôt. de la Cité Bergère et Hôt. Bernaud*, Cité Bergère 4, R. 4, B. 1¼, déj. (with wine) 2¾, D. (do.) 3½, pens. 10 fr.; **Grand-Hôtel Bergère*, Rue Bergère 32, R. 3-10, L. ½, A. 1, B. 1½, déj. (with wine) 4, D. (do.) 5, at separate table 6, pens. from 11½ fr. In the Rue de Trévise: No. 7, *Hôt. de Belgique et de Hollande*, R. from 4, B. 1 fr.; No. 10, *Hôt. de Cologne*, R. 3-5, B. 1 fr., no other meals served; No. 18, *Hôt. de Trévise*, R. 3-5, B. 1¼, déj. (with wine) 3½, D. (do.) 4, pens. from 7 fr.; *Grand-Hôtel Richer*, Rue Richer 60, R. 3-5 fr.; **Grand-Hôtel de Paris et de Nice*, Rue du Faubourg-Montmartre 36, R. 3¼-6¾, B. 1½, déj. (with wine) 3, D. (do.) 4, pens. 10-13 fr.; *Grand-Hôtel de Bavière*, Rue du Conservatoire 17, R. 5-7, B. 1½, déj. (with wine) 3½, D. (do.) 4½, at separate tables 5, pens. 12-15 fr.; *Hôt. de Lyon et de New York*, Rue du Conservatoire 7, R. 4½-11, B. 1½, déj. (with wine) 3½, D. (do.) 4½, pens. 10-15 fr.

To the N. of the Boulevard Bonne-Nouvelle: *Grand-Hôtel du Pavillon*, Rue de l'Echiquier 36, R. from 4, B. 1½, déj. 3, D. 4, pens. from 10 fr.; *Grand-Hôtel Violet*, Passage Violet 4-10, between the Rues du Faubourg-Poissonnière and d'Hauteville, R. 3-8, B. 1½, déj. (with wine) 3½, D. (do.) 5, pens. 12-15 fr.; *Hôt. d'Autriche*, Rue d'Hauteville 37, R. 5-8, B. 1½, déj. 4, D. 5, pens. 15 fr.

To the S. of the Boulevard Montmartre and near the Exchange: *Hôt. Vivienne*, Rue Vivienne 40, R. 3-10, A. ½, L. ½, B. 1 fr., restaurant à la carte; *Grand-Hôtel d'Angleterre*, Rue Montmartre 56, R. 3-5, B. 1, déj. (with wine) 3, D. (do.) 3½, pens. 9 fr.; *Hôt. des Colonies*, Rue Paul-Lelong 37, off the Rue Montmartre, R. from 3½, pens. from 9 fr.; *Hôt. des Palmiers*, Rue Grenéta 39, a little to the S.W. of the Conservatoire des Arts et Métiers, R. 3-6 fr.

Near the LOUVRE (Pl. R, 21; *II*, *III*). **Grand-Hôtel du Palais Royal et de l'Europe*, Rue de Valois 4, to the E. of the Palais-Royal, R. from 5, B. 1½, D. (with wine) 4, pens. 12 fr.; *Grand-Hôtel du Rhône*, Rue Jean-Jacques-Rousseau 5, R. from 2½, L. ¼, B. 1, déj. (with wine) 2½, D. (do.) 3, pens. from 8 fr. In the Rue Croix-des-Petits-Champs: No. 10, *Hôt. de l'Univers et du Portugal*, well spoken of, R. 3-6, B. 1, déj. (with wine) 3, D. (do.) 3½, at separate

tables 4, pens. 8-10 fr.; No. 4, *Hôt. du Globe*, R. 2-6, B. 1¼, déj. (with wine) 3, D. (do.) 3½ fr.; **Hôt. Sainte-Marie*, Rue de Rivoli 83, R. 3-9½, B. 1¼, déj. (with wine) 3, D. (do.) 4 fr. Farther to the E.: *Hôt. Britannique*, Avenue Victoria 20, R. 1½-6, L. ½, A. ½, déj. 1½-2, D. 3, pens. 6-8 fr.

Near the Bibliothèque Nationale (Pl. R, 21; *II, III*). **Grand-Hôtel Louvois*, Place Louvois and Rue Lulli 3, R. 4-7½, B. 1½, déj. (with wine) 4, D. (do.) 4½, pens. 12-16 fr.; **Hôt. de Malte*, Rue de Richelieu 63, R. 4-6, B. 1½, déj. 3, D. 4, pens. 12-13 fr.; *Hôt. de Valois*, Rue de Richelieu 69, R. 3-6, L. ¾, A. ½, B. 1½, déj. (with wine) 3, D. (do.) 5, pens. 11-12 fr.

4. Hotels near the N. Railway Stations.

By the Gare du Nord (Pl. B, 23, 24): *Grand Hôtel du Chemin de Fer du Nord*, Boul. de Denain 12, first-class, R. 5-15, B. 1½, déj. (with wine) 5, D. (do.) 6, pens. 15 fr.; *Hôt. Cailleux*, Rue St. Quentin 37, corner of the Rue de Dunkerque, R. 4-10, B. 1¼, déj. (with wine) 4½, D. (do.) 5½, pens. 12 fr., these two opposite the exit from the station; *Hôt. de la Gare du Nord*, Rue St. Quentin 31, R. 3-10, L. ½, B. 1¼ fr.; *New Hotel*, Rue St. Quentin 40, R. 3-8, B. 1, déj. (with wine) 5½ fr. — By the Gare de l'Est (Pl. B, 34): *Hôt. Français*, Rue de Strasbourg 13, to the right on leaving the station, R. from 3½ fr.; **Hôt. de l'Europe*, Boul. de Strasbourg 74, opposite the station, R. 3½-5½, B. 1¼, déj. 2½, D. 3, pens. 10 fr.; *Grand-Hôtel de Strasbourg*, Boul. de Strasbourg 78 and Rue de Strasbourg 7, R. 2½-6 fr.; *Grand-Hôtel de France et de Suisse*, Rue de Strasbourg 1, R. from 3, B. 1, déj. (with wine) 3, D. (do.) 3½, pens. 8-12 fr.; *Ville de New York*, Boul. de Strasbourg 5, R. 4, B. 1, déj. or D. (with wine) 3, pens. 10 fr.; *Hôt. des Voyageurs*, Boul. de Strasbourg 93, R. 2-6, B. 1 fr.; *Hôt. du Chemin de Fer*, Boul. de Strasbourg 11, R. 3-6, B. 1¼ fr. — By the Gare St. Lazare (Pl. B, 18): *Terminus*, see p. 3; *Hôt. de Londres et de New York*, Place du Havre 15, opposite the station, R. 4-6, B. 1½, déj. 3, D. 4, pens. 10-12½ fr.; *Hôt. Cosmopolite*, Rue de l'Arcade 62, R. 4-8 fr.

5. Hotels on the Left Bank of the Seine.

These hotels are less frequented by the pleasure-visitor to Paris, though those in the N. part of the Quartier St. Germain are convenient for the Louvre. Those in the Quartier Latin are frequented almost exclusively by students of some kind or another.

In the Quartier St. Germain (Pl. R, 17, 16): *Hôt. du Quai Voltaire*, Quai Voltaire 19, near the Pont du Carrousel, R. 4-7, déj. 3, D. 3½, pens. 9-12 fr.; *Hôt. des Ambassadeurs*, Rue de Lille 45, R. 3-10, B. 1¼, déj. 3½, D. 4 (wine included), pens. from 9 fr.; *Hôt. de France et de Lorraine*, Rue de Beaune 5, R. 3-8, B. 1, déj. (with wine) 2½, D. (do.) 3½, pens. 10-15 fr.; **Hôt. de Londres*,

Rue Bonaparte 3, R. 2-5, B. 1, déj. 2½, D. 2½-3 fr. (with wine), well spoken of; *Hôt. Bonaparte*, Rue Bonaparte 61, near St. Sulpice and the Luxembourg, R. 2-6 fr.; *Hôt. des Saints-Pères*, Rue des Saints-Pères 65, R. 3-5, L. ½, A. ½, B. 1½, déj. (with wine) 3½, D. (do.) 4, pens. from 11 fr.; **Hôt. du Bon-Lafontaine*, Rue de Grenelle 16, R. from 3, B. 1¼, déj. (with wine) 3½, D. (do.) 4 fr., these two frequented by the clergy. To the E., towards the Quartier Latin: *Hôt. Jacob*, Rue Jacob 44, R. 3-6, B. 1, déj. (with wine) 2, D. (do.) 2½, pens. 6½-10 fr.; *Hôt. d'Isly*, Rue Jacob 29, unpretending, R. 1½-6 fr.; *Hôt. de Seine*, Rue de Seine 52, R. 3½, B. 1, déj. (with wine) 2, D. (do.) 2½, pens. 8 fr.

In the Quartier Latin (Pl. R, 19; *V*). *Grand-Hôtel d'Harcourt*, Boul. St. Michel 3, R. from 4, B. 1, déj. 3, D. 4 fr.; *Cluny Square*, Boul. St. Michel 21, R. 3-7 fr.; *Hôt. du Midi*, Rue du Sommerard 22, R. 4½, B. ¾, déj. or D. (with wine) 2½, at separate tables 3, pens. from 10 fr.; *Hôt. des Carmes*, Rue des Carmes 5, R. 2-4 fr., B. 80 c., déj. or D. (with wine) 3, at separate tables 3½, pens. 8-10 fr.; *St. Pierre*, Rue de l'Ecole-de-Médecine 4, unpretending, R. 1½-4, B. ¾, déj. or D. (with wine) 3 fr.; *Hôtel de Suez*, Boul. St. Michel 31, R. 8, pens. 14 fr.; *Hôt. des Etrangers* (pension de famille), Rue Racine 2, R. 2½-5 (monthly 30-80), B. 1, D. (with wine) 2½ fr.; *Hôt. Dacia*, Boul. St. Michel 41, R. 3½-5, B. 1, déj. or D. (with wine) 2½, pens. 9 fr.; **Hôt. de Constantine*, Rue Cujas 18, R. 5, B. 1 fr.; *Hôt. du Mont St. Michel*, Rue Cujas 19.

Near the Luxembourg. *Hôtel Corneille*, Rue Corneille 5, adjoining the Odéon, R. 3-5 fr., déj. (with wine) 2, D. (do.) 2½, pens. 8-10 fr.; *Hôt. Malherbe*, Rue de Vaugirard 11, R. 2-5, B. ¾, déj. (with wine) 2, D. (do.) 2½ fr.; *Hôt. du Luxembourg* (meublé), Rue de Vaugirard 54, opposite the Luxembourg garden.

Near the Gare Montparnasse (Pl. B, 16): **Hôt. de France & de Bretagne*, Boul. Montparnasse 68-70; *Hôt. de la Marine et des Colonies*, Boul. Montparnasse 59, R. from 4, B. 1¼, déj. (with wine) 3, D. (do) 3½, pens. 11 fr.

Pensions. A bedroom, with full board, may be obtained in Paris from 6-12 fr. per day. The Editor has reason to believe that the following boarding-houses are at present (1900) fairly comfortable.

Near the Arc de l'Etoile and Champs-Elysées: *Mme. Bellot-Carol*, Rue Boccador 24; *Govars*, Rue Lalo 6, near the Boulevard Lannes (6-7 fr.); *Miss Wood*, Avenue de la Grande-Armée 21; *Mme. Ducreux*, Rue Cardinet 52; *Pension Devies*, Rue Châteaubriand 18; *Pens. Internationale*, Rue Lubeck 22 bis (8-15 fr.); *Villa Marceau*, Avenue Marceau 37; *Pension de Famille*, Rue de Miroménil 79 (8-12 fr.); *Pens. de la Houplière*, Rue de Berri 16 (10 fr.); *Morand*, Rue Washington 13 (5-6 fr.); *Villa Balzac*, Rue Balzac 4 (9-12 fr.); *Hawkes*, Avenue du Trocadéro 7 (8-12 fr.); *Lamartine*, Avenue Victor Hugo 175, near the Bois de Boulogne (10-20 fr.); *Chailley*, Avenue

de Neuilly 168 bis (7-12 fr.). — At Passy (p. 170): *Mme. Nicolo*, Rue des Belles-Feuilles 33; *Villa Nicolo*, Rue Nicolo 42 (7½-10 fr.); *Piscot*, Rue Lafontaine 53, for ladies only. — At Batignolles (Pl. G, 12, 11, 14): *Brenzinger*, Boulevard Pereire 69 (from 150 fr. per month).

In the Inner Town: *Pension de Famille*, Rue Montesquieu 2, near the Louvre (7-9 fr.); *Pension de Famille*, Cité Bergère 12, near the Boul. Poissonnière (from 6 fr.); *Grosbodt*, Rue Baudin 7, near the Square Montholon.

On the left bank of the Seine: *Van Pelt*, Boul. Latour-Maubourg 4; *Laille*, Rue des Ecoles 41 (7-10 fr.); *Blondeau*, Rue Gay-Lussac 33 (from 200 fr. per month).

Lady students are received by *Mrs. Edward Ferris* (Amer.), 97 Boulevard Arago, and at the *Franco-English Guild*, 6 Rue de la Sorbonne, from 150 fr. per month (see p. 47).

Furnished Apartments are easily obtained in all the principal quarters of Paris. A *yellow* ticket on the door indicates furnished, a *white* unfurnished rooms. In winter a furnished room in the vicinity of the Boulevards costs 80-120 fr. per month, a small suite of rooms 250-500 fr.; in summer prices are much lower. Rooms near the Arc de l'Etoile, though perhaps somewhat out of the way for a short stay, are cheaper. Mrs. Kirk, 17 Rue des Acacias, owns several small furnished suites, adapted for English or American visitors, and has also single rooms for visitors to the Exhibition. In the Latin Quarter a single room may be obtained for 30-50 fr. a month.

3. Restaurants.

Alphabetical list at the end of the Book, after the Index.

Paris is indisputably the cradle of high culinary art. As the ordinary tables d'hôte convey but a slender idea of the perfection to which the art is carried, the 'chefs d'œuvre' must be sought for in the first-class restaurants, where, however, the prices are correspondingly high.

The following list endeavours to mention most of the better restaurants in the quarters chiefly frequented by strangers. Even in the more modest establishments, however, which our space forbids us to enumerate, the visitor will often be struck by the dainty and appetizing way in which meals are served.

'*Garçon, l'addition, s'il vous plaît!*' 'Waiter, the bill!' The waiter then brings the account from the '*dame de comptoir*', and on receiving payment expects a '*pourboire*' of at least 5 c. for each franc of the bill. When three persons dine together, it is sufficient to double the above pourboire. In the chief restaurants and cafés the waiters receive no wages, and in some cases have to share their gratuities with the proprietors.

At all but the most fashionable restaurants a whole bottle of the ordinary red table-wine, or *vin ordinaire*, is generally placed on the table for each person. If, however, the traveller expressly states that he only wishes half a bottle, he has to pay only for what he consumes, while a half-bottle of a better quality may be obtained

instead in cases where the price of the meal includes wine. At the smaller restaurants it is often advisable to mix the vin ordinaire with water or mineral water; the best-known varieties of the latter are *Eau de Seltz* (siphon or demi-siphon), *Eau St. Galmier*, *Eau de Vals*, *Eau de Vichy*, and *Apollinaris*.

The following list comprises the names of the commonest dishes. The triumphs of Parisian culinary skill consist in the different modes of dressing fish and 'filet de bœuf', and in the preparation of 'fricandeaux', 'mayonnaises', and sauces.

1. Potages (Soups).

Potage au vermicelle, vermicelli soup.
Pâte d'Italie, soup with maccaroni.
Potage à la Julienne, soup containing finely-cut vegetables.
Consommé aux œufs pochés, broth with poached eggs.
Potage à la printanière, soup made with early vegetables.
Croûte au pot, broth with pieces of toast.
Bisque, crab or lobster soup.
Potage St. Germain, pea soup.
Potage Parmentier, potatoe soup.
Oseille liée, soup flavoured with sorrel.
Cressonière, soup with water-cress.
Soupe au choux, soup with bread and cabbage.
Soupe à l'oignon, soup with onion, bread, and grated cheese.

2. Hors d'œuvre.

Andouille, beef-sausage.
Concombres, cucumber salad.
Cornichons, pickled cucumbers.
Hareng Saur, smoked herring in oil.
Thon, tunny-fish.
Radis, radishes.
Huitres, oysters.
Saucisson, sliced sausage.
Escargots, snails.
Grenouilles, legs of frogs.

3. Bœuf (beef).

Bœuf au naturel, or *bouilli*, boiled beef.
Bœuf à la mode, stewed beef.
Beefsteak, or *biftek aux pommes*, beefsteak with potatoes (*bien cuit*, well-done; *saignant*, underdone).
Châteaubriand, Porterhouse steak.
Filet aux truffes, fillet of beef with truffles.
Rosbif, roast beef.
Aloyeau, sirloin of beef, well done.

4. Mouton (mutton).

Côtelette panée, cutlets with breadcrumbs.
Selle d'agneau, saddle of mutton.
Gigot de mouton or *de pré-salé*, leg of mutton.
Ragout de mouton or *Navarin aux pommes*, mutton with potatoes and onion-sauce.
Blanquette d'agneau, fricassée of lamb.

5. Veau (veal).

Ris de veau, sweetbreads.
Fricandeau de veau, slices of larded roast-veal.
Blanquette de veau, fricassée of veal.
Foie de veau, calf's-liver.
Rognons de veau, veal kidneys (*à la brochette*, roasted on a skewer).
Veau rôti, roast veal.
Tête de veau, calf's-head; *à la vinaigrette*, with oil and vinegar.
Ris de veau, sweetbreads.
Cervelle de veau au beurre noir, calf's-brains with brown sauce.

6. Porc (pork).

Pieds de porc à la Ste. Menehould, pig's pettitoes seasoned.
Porc rôti, roast pork.

7. Volaille (poultry).

Chapon, capon.
Poulet, chicken, prepared in various ways. *Un quart de poulet*, enough for one person, and even for two persons at the large restaurants. (*l'aile ou la cuisse?* the wing or the leg? the former being rather dearer).
Croquette de volaille, croquette of fowl.
Canard aux navets, duck with young turnips.
Caneton, duckling.
Caneton à la presse, duckling cooked on a chafing-dish in presence of the guest, with the juice of the carcase squeezed out by a silver press.
Oie, goose.
Dindon, *dinde*, turkey; *dindonneau*, young turkey; *farcé*, stuffed.
Pigeon, pigeon.

8. Gibier (game).

Perdrix, partridge (*aux choux*, with cabbage and sausages).
Perdreaux, young partridges.
Caille, quail.
Filet de chevreuil, roast venison.
Civet de lièvre, jugged hare.
Sanglier, wild boar.
Lapin de garenne, wild rabbit.

9. Pâtisserie.

Pâté, meat-pie.
Pâté de foie gras aux truffes, a kind of paste of goose-liver and truffles.
Vol-au-Vent, light pastry with meat, fowl, oysters, etc.

10. Poisson (fish).

Saumon, salmon; *fumé*, smoked.
Sole, sole (*frite*, fried; *au vin blanc*, with wine sauce; *au gratin*, baked).
Limande, a kind of flat fish.
Brochet, pike.
Carpe, carp.
Anguille, eel.
Turbot, turbot.
Raie, skate (*au beurre noir*, with brown sauce).
Goujon, gudgeon.
Eperlans, smelts.
Merlan, whiting.
Rouget, red mullet.
Maquereau, mackerel.
Truite, trout; *truite saumonée*, salmon-trout.
Matelote d'anguilles, stewed eels.
Morue, cod.
Moules, mussels.
Ecrevisses, crabs.
Homard, lobster.
Crevettes, shrimps.

11. Salades (salads).

Salade de saison, salad according to the season.
Laitue (pommée), lettuce-salad.
Chicorée, endive-salad.
Cresson, water-cress.
Pissenlit, dandelion salad.
Pommes de terre à l'huile, potatoe salad.
Salade romaine, *Escarole*, mixed salads (*faire la salade*, make the salad).

12. Légumes (vegetables).

Lentilles, lentils.
Asperges, asparagus.
Artichauts, artichokes.
Petits pois, green peas (*au beurre*, with butter-sauce *purée de pois*, mashed peas).
Haricots verts, small green beans, French beans; *haricots blancs*, *flageolets*, or *soissons*, white beans.
Choux, cabbages; *choux fleurs*, cauliflowers; *choux fleurs au gratin*, baked cauliflower with grated cheese, etc.; *choux blancs*, white cabbages; *choux raves*, kohl-rabi; *choux de Bruxelles*, Brussels sprouts; *choucroute*, pickled cabbage (*garnie*, with lard and sausages).
Aubergine, mad-apple, egg-plant.
Cèpes, *Champignons*, mushrooms.
Pommes, potatoes (it is not customary to add *de terre*).
Pommes frites, fried potatoes.
Pommes sautées, potatoes stewed in butter.
Pommes à la maitre d'hôtel, potatoes with butter and parsley.
Purée de pommes, mashed potatoes.
Epinards, spinach.
Oseille, sorrel.
Carottes, carrots.
Navets, turnips.
Betteraves, beetroot.
Oignons, onions.
Tomates, tomatoes.

13. Entremets Sucrés (sweet dishes).

Omelettes of various kinds (*au naturel*, *au sucre*, *soufflée*, *aux confitures*, *aux fines herbes*, *au rhum*, etc.).
Beignets, fritters.
Charlotte de pommes, stewed apples.
Crème a la vanille, vanilla-cream.
Nougat, candied almond-cake.
Tarte, tart.

14. Dessert.

Various kinds of fruit.
Meringue à la crème, cream-tarts.
Parfait au café, coffee-ice.
The usual varieties of cheese are:
Fromage (à la crème) Suisse or *Gervais*, *Coeur crème*, cream-cheese.
Fromage de Gruyère, Gruyère cheese.
Fromage de Neufchâtel (Normandy), Neufchâtel cheese.
Fromage de Roquefort (Aveyron), green cheese made of a mixture of sheep's milk and goat's milk.
Camembert, *Paul l'Evêque*, kinds of cheese made in Normandy.

15. Wines.

The finer wines principally in vogue are: — Red Bordeaux or Claret: *St. Emilion* and *St. Julien* (3-4 fr.), *Château Larose*, *Ch. Latour*, and

Ch. Laffitte (6-8 fr.). White Bordeaux: *Graves* (3-5 fr.), *Sauternes* (3-4 fr.), *Château d'Yquem* (6-10 fr.). — Red Burgundy: *Beaune* (2½-4 fr.), *Pommard*, *Volnay*, *Nuits* (4-5 fr.), *Romanée* and *Chambertin* (5-8 fr.). White Burgundy: *Chablis* (1½-2½ fr.), *Meursault* (3-4 fr.), *Montrachet* (4 fr.), and *Hermitage* (6 fr.). *Tisane de Champagne*, a light kind of champagne, iced and served in carafes during warm weather. *Vin frappé*, wine in ice. *Carafe frappée*, carafe of iced water.

The bread of Paris is excellent and has been famed since the 14th century.

a. Restaurants of the Highest Class.

In the most fashionable restaurants meals are served only *à la carte*, and evening dress is expected. The portions are generally so ample, that one portion suffices for two persons, or two portions for three. The visitor should, therefore, avoid dining alone. It is even allowable to order one portion for three persons. The waiter is always ready to give information on this point, as well as to facilitate a selection from the voluminous bill of fare by naming the '*plats du jour*'. The '*hors d'œuvre*' placed on the table at the beginning of a meal, while the soup is being prepared, generally add 1-2 fr. per head to the bill, if not expressly declined. The exquisite fruit offered for dessert is also a costly luxury, as much as 3-5 fr. being sometimes charged for a single peach or pear. Various 'specialties' and rarities are also very expensive. — The restaurants mentioned immediately below enjoy the highest reputation for their cuisine and cellar. The bill for a small dinner for three persons, consisting of soup, fish, entrée, roast, salad, and dessert, with a couple of bottles of fair wine, will probably amount to at least 40-50 fr.

In the Western Boulevards and the streets between them and the Rue de Rivoli: **Paillard*, Rue de la Chaussée-d'Antin 2 and Boul. des Italiens 38 (Pl. R, 21; *II*); **Ritz Hotel* (p. 3), Place Vendôme 15; **Café Anglais*, Boul. des Italiens 13, S. side; **Restaurant de Marivaux (Joseph)*, Rue de Marivaux 9, opposite the Opéra Comique (Pl. R, 21; *II*); **Voisin*, Rue St. Honoré 261 and Rue Cambon 16 (Pl. R, 18; *II*), a long-established house, excellent wine; *Maison Dorée*, Rue Laffitte 1, at the corner of the Boul. des Italiens (Pl. R, B, 21); **Durand*, Place de la Madeleine 2, E. side (Pl. R, 18; *II*); **Café de Paris*, Avenue de l'Opéra 41, W. side; **Café de la Paix*, Boul. des Capucines 12, N. side (Pl. R, 18; *II*); **Larue*, Place de la Madeleine 3, W. side; **Café Riche*, Boul. des Italiens 16, N. side (Pl. R, 21; *II*); **Maire*, farther to the E., Boul. St. Denis 14-18 and Boul. de Strasbourg 1. — The **Restaurant Prunier*, Rue Duphot 9, to the S. of the Madeleine (Pl. R, 18; *II*), is famous for its oysters (closed in summer).

The restaurants in the Champs-Elysées and the Bois de Boulogne are chiefly frequented in summer. — Champs-Elysées: **Pavillon Paillard*, a branch of the house above mentioned (Pl. R, 15; *II*); **Laurent*, adjacent; **Restaurant du Rond-Point (Chevillard)*,

Rond-Point des Champs-Elysées 4 (Pl. R, 15; *II*); **Ledoyen*, to the E. of the Petit Palais des Beaux-Arts; *Restaurant des Ambassadeurs*, opposite the last. — Bois de Boulogne: **Café de Madrid*, by the Porte de Madrid (p. 162); **Pavillon d'Armenonville*, to the E. of the main entrance of the Jardin d'Acclimatation, pleasantly situated; *Café de la Cascade*, near the Cascade (p. 161); *Pavillon Chinois*, near the Porte Dauphine, at the end of the Avenue du Bois-du-Boulogne.

b. Other Restaurants.

The following list contains many restaurants nearly or quite as good as those above mentioned, along with others of a less pretentious character. The best *Restaurants à la Carte* are described below as 'first-class'. Those who prefer it may procure a whole meal, including wine (claret, sauterne, or Burgundy), at a fixed charge in one of the *Restaurants à Prix Fixe*, the prices of which are generally posted up outside. In some instances tickets for the meal are bought at the door on entering. As quantity rather than quality has to be attended to in those resorts, the cuisine, though often very fair, does not vie with that of the *à la carte* houses. At these table d'hôte meals, the dishes are apt to be fresher and more appetizing the earlier one goes within the prescribed hours (see below).

The *Bouillons Duval* and *Bouillons Boulant* are restaurants à la carte of a cheaper kind, managed in a peculiar way. As in the case of the 'dîners à prix fixe', the number of dishes to choose from is limited. The food is generally good, but the portions are rather small, and each dish, bottle of wine, and even bread is reckoned separately. The guests are waited on by women, soberly garbed, and not unlike sisters of charity. These houses are very popular with the middle and even upper classes, and may without hesitation be visited by ladies. Each guest on entering is furnished with a card *(fiche)*, on which the account is afterwards marked.

Usual charges: serviette 5, bread 10, carafon of wine 20, ½ bottle 50, 'demi-siphon' of aërated water 15, soup 25, meat, fish, etc., 30-60, vegetables 25 c.; the charge for an ordinary dinner will, therefore, amount to 2-2½ fr. or upwards. A fee of 15-20 c. is left on the table for attendance; the bill is then paid at the desk and receipted, and is finally given up to the 'contrôleur' at the door.

Beer is not usually served at restaurants, except those known as *Brasseries* or *Tavernes* (comp., however, pp. 20, 21).

Déjeuner is generally served from 12.30 or 12 to 1 or at latest 1.30 p.m.; *Dinner (Diner)* from 6.30 or 7 to 8 or 8.30 p.m. At other hours little can be had except cold viands.

1. Restaurants in or near the Boulevards.

We begin at the Place de la Concorde and follow the Boulevards from W. to E. — In the Rue Royale (Pl. R, 18; *II*): No. 3, *Maxim's Bar*, an elegantly fitted up restaurant, frequented mainly

at night (for gentlemen only); No. 21, **Weber's Café-Restaurant Anglais* (also English beer); No. 25, *Taverne Royale* (Munich beer); No. 31, *Bouillon Duval;* No. 41, **Café de Paris*, these all on the W. side. No. 14, E. side, at the corner of the Rue St. Honoré, *Darras* ('prix fixe'; déj. 3, D. 5 fr.). — *Lucas le Grand*, Place de la Madeleine 9, first-class; **Lucas le Petit* (or *Taverne Anglaise*), Rue Boissy-d'Anglas 28. — *Bouillon Duval*, Boul. de la Madeleine 21, E. side of the Place de la Madeleine.

Boulevard des Capucines (Pl. R, 18; *II*): No. 39, S. side, *Bouillon Duval;* No. 3, S. side, *Restaurant Julien;* No. 14, N. side, *Grand Café;* No. 4, N. side, *Café Américain.* — To the S. of the Boul. des Capucines: *Taverne de l'Opéra* (Munich beer), Avenue de l'Opéra 26; *Brasserie Universelle* (Munich beer), at the corner of the Rue des Petits-Champs, good and moderate; *Restaurant Gaillon*, Rue St. Augustin, to the E. of the Avenue de l'Opéra. — To the N. of the Boul. des Capucines: *Sylvain (Tavernier)*, Rue Halévy 12 and Rue de la Chaussée-d'Antin 9.

Boulevard des Italiens (Pl. R, 21; *II*): No. 14, N. side, *Taverne Pousset* (Munich beer); No. 29, S. side, *Bouillon Duval;* No. 27, *Dîner Français* (*Table d'Hôte Excoffier;* déj. 3, D. 4 fr.); No. 9, *Grand Restaurant Universel* (déj. 2, D. 3 fr.). — To the S. of the Boul. des Italiens: *Edouard (Taverne de Londres)*, Place Boïeldieu 1, adjoining the Opéra Comique; **Noël-Peters*, Passage des Princes 24-30, near the Rue de Richelieu; *Restaurant Richelieu*, Rue de Richelieu 104, with summer and winter gardens (déj. 2½, D. 3 fr.).

Boulevard Montmartre (Pl. R, 21; *III*): No. 21, S. side, *Bouillon Duval;* No. 12, N. side, **Dîner de Paris*, an old-established house (déj. 2½, D. 3½ fr.; also à la carte); No. 10, N. side, by the Passage Jouffroy, *Restaurant de la Terrasse Jouffroy* (déj. 3, D. 5 fr.); No. 8, **Restaurant de Vichy* (déj. 3, D. 3½ fr.); No. 6, *Brasserie Muller et Blaisot* (Munich beer); No. 1, *Bouillon Boulant.* — To the N. of the Boul. Montmartre: *Taverne Montmartre* (see p. 21). — To the S. of the Boul. Montmartre: *Restaurant de la Bourse* (déj. 1½, D. 2 fr.), *Restaurant des Finances* (déj. 1¾, D. 3 fr.), Rue Vivienne 47 and 45; *Champeaux (Catelain)*, Place de la Bourse 13, opposite the Exchange, first-class, with garden; *Restaurant du Commerce*, Passage des Panoramas 25 (1 fr. 25, 1 fr. 60 c. and 2 fr.); *Table d'Hôte Bouillod*, Passage des Panoramas, Galerie Montmartre 6 (déj. 2, D. 3 fr.); *Aldegani* (Italian cuisine and wine), Passage des Panoramas, Galerie Montmartre 10; *Ville de Paris*, Rue Montmartre 170 (déj. 1¾, D. 3 fr.); *Taverne d'Artois*, same street 166 (déj. 2½, D. 3 fr.).

Boulevard Poissonnière (Pl. R, 21; *III*): No. 24, N. side, *Bruneaux* (déj. 3, D. 4 fr.); No. 16, **Rougemont*, at the corner of the Rue Rougemont; No. 2, *Restaurant Poissonnière (Duflos)*, a long-

established house; No. 11, S. side, *Bouillon Duval;* No. 9, *Restaurant de France*, good and moderate.

Boulevard Bonne-Nouvelle (Pl. R, 24; *III*), No. 36, N. side, **Marguery*, adjoining the Théâtre du Gymnase, a first-class restaurant à la carte, frequented by merchants; No. 26, *Restaurant Bonne-Nouvelle* (*Reneaux;* déj. 1¾, D. 3 fr.); No. 35, S. side, *Brasserie Muller et Blaisot* (Munich beer). — To the N. of the Boul. Bonne-Nouvelle: *Widermann*, Rue d'Hauteville (Vienna beer and cuisine); *Restaurant Jung*, Rue des Petites-Ecuries 37 (the third street parallel with the Boulevard).

2. Restaurants near the Jardin des Tuileries and the Louvre.

In the Rue de Rivoli (Pl. R, 18, 20; *II*), beginning at the W. end: No. 3, **Restaurant de l'Hôtel Continental* (p. 3), corner of the Rue de Castiglione, handsomely fitted up, with café (déj. 5, D. 7 fr.); No. 172, corner of the Place du Palais-Royal, **Restaurant du Gr. Hôtel du Louvre* (p. 3; déj. 5, D. 6 fr., incl. wine); No. 194, at the corner of the small Place des Pyramides, *Bouillon Duval. Brasserie des Pyramides* (Munich beer), Rue des Pyramides 3, near the last.

In the Place du Palais-Royal (entr. Rue St. Honoré 202, 1st floor), **Léon*, a large but unpretending 'prix fixe' house, with reading and writing room (déj. 1½, D. 2, with a glass of champagne 3 fr.).

Palais-Royal (p. 60; Pl. R, 21, *II*). In the first half of the 19th century the restaurants here were the most fashionable in Paris. Their importance has, however, long since disappeared, though their proximity to the Louvre still attracts a number of strangers. — Galerie Montpensier (W. side, pleasantest on summer afternoons, because in the shade): No. 12, *Café Corazza-Douix (Delabre)*, first-class; No. 23, *Restaurant de Paris* (*L. Catelain;* déj. 2, D. 2½ fr.); No. 40, *Vidrequin*, unpretending but very fair (déj. 1 fr. 15 or 1.25 c., D. 1½ or 2 fr.). — Galerie Beaujolais (N. side, near the Théâtre du Palais-Royal); No. 79, *Grand Véfour* (déj. 3, D. 5 fr.). — Galerie de Valois (E. side): No. 105, *Table d Hôte Philippe*, very fair (déj. 1 fr. 60, D. 2 fr. 10 c.); No. 108, *Véfour Jeune* (déj. 3, D. 4 fr.; also à la carte); No. 142, *Tavernier Aîné* (*Arviset;* déj. 2, D. 2½ fr.); No. 173, **Restaurant Valois* (déj. 3, D. 4 fr.). — Galerie d'Orléans (S. side): *Café d'Orléans.*

To the E. of the Palais-Royal (Pl. R, 21; *II, III*): **Au Boeuf à la Mode*, Rue de Valois 8, at the E. exit of the Galerie d'Orléans; *Bouillon Duval*, Rue Montesquieu 6 (the chief house of this company, and the only one with male attendants).

3. Restaurants to the E. and N.E. of the Louvre.

The following restaurants are convenient for visitors to the Hôtel de Ville, the Musée Carnavalet, the Conservatoire des Arts et Métiers, etc.

To the E. of the Louvre, towards the Place de la Bastille: *Bouillons Duval*, Rue du Pont-Neuf 10, Rue de Rivoli 47, and Rue St. Antoine 234; *Brasserie Dreher*, Rue St. Denis 1 (Place du Châtelet); *Restaurant de Paris*, Boul. de Sébastopol 30 (déj. 1 fr. 80-2 fr. 25 c., D. 2-2½ fr.); *Taverne Gruber*, Boul. Beaumarchais 1, near the Place de la Bastille (D. 3 fr., with coffee).

To the N.E. of the Louvre, towards the Place de la République: *Bouillons Duval*, Rue de Turbigo 3 (near the Halles Centrales), Rue de Turbigo 45 (near the Rue St. Martin), and Place de la République 17; *Bonvalet*, Boul. du Temple 29-31 (déj. 2¾, D. 3½ fr.; also à la carte). Near the Conservatoire des Arts et Métiers: *Restaurant du Plat-d'Etain*, Rue St. Martin 326, a long-established house, frequented by provincial merchants. — Boulevard St. Martin: No. 15, *Restaurant du Cercle* (déj. 1¾, D. 2½ fr.); No. 55, *Grand Restaurant de la Porte-St-Martin* (déj. 1 fr. 15 - 1 fr. 50 c., D. 1¼ - 2 fr.). — *Lecomte*, entrance Rue de Bondy 48, on the N. side of the Boul. St. Martin (déj. 2½, D. 3 fr., with coffee; also à la carte).

4. Restaurants near the Railway Stations.

Gare St. Lazare (Pl. B, 18): *Railway Refreshment Rooms*, adjoining the Cour du Havre; **Restaurant du Terminus*, at the hotel (p. 3; déj. 5, D. 6 fr.); *Café Scossa*, Place de Rome (déj. 2½, D. 3 fr.); *Restaurant de l'Europe*, Rue Pasquier (déj. 1 fr. 90, D. 2 fr. 25 c.); *Restaurant Moderne*, Rue du Havre 11 (déj. 2, D. 2½ fr.); *Blottier*, at the corner of the Rue St. Lazare and Rue d'Amsterdam (déj. 2, D. 2½ fr.); *Restaurant du Havre*, Rue St. Lazare 109 and Place du Havre (déj. 1¾, D. 2 fr.); *Bouillons Duval*, Place du Havre 12, and at the corner of the Rues de Rome and de la Pépinière; *Au Régent*, Rue St. Lazare 100 (déj. 1 fr. 60 c., D. 2 fr.). — *Brasserie Mollard* (Munich beer), Rue St. Lazare 115, opposite the Terminus Hotel.

Gare du Nord (Pl. B, 24): *Railway Refreshment Rooms*, to the right of the main entrance; *Lequen*, Boulevard de Denain 9; *Barbotte*, Rue de Dunkerque 25, opposite the station, well spoken of; *Bouillon Duval*, at the corner of the Boulevard Magenta and the Rue Lafayette.

Gare de l'Est (Pl. B, 24): **Restaurant Schaeffer*, at the Hôtel Français (p. 9), Rue de Strasbourg 13; *Bouillon Duval*, Rue de Strasbourg 6.

Gare Montparnasse, see p. 19.

5. Restaurants in the Champs-Elysées and the Bois de Boulogne.

Besides the first-class establishments (p. 14) the following less pretentious restaurants may be mentioned.

In or near the Champs-Elysées: *Taverne du Cirque*, Avenue Matignon 1, near the Rond-Point; **Restaurant d'Albe*, Avenue des Champs-Elysées 101, corner of the Avenue de l'Alma (déj. 4 and 5, D. 6 and 7 fr.); *Café-Restaurant du Rocher*, Avenue de l'Alma 2, Place de l'Alma (déj. 2½, D. 3 fr.).

In or near the Bois de Boulogne: **Grande Brasserie de l'Espérance*, Avenue de la Grande-Armée 85 (déj. 2½, D. 3½ fr.); *Restaurant Gillet*, Avenue de Neuilly 25, near the Porte Maillot, with café; *Café Dehouve*, Avenue de Neuilly 93 (déj. 2½, D. 3 fr.; also à la carte); *Chalet du Touring Club*, near the Porte Maillot (déj. 3½, D. 4 fr.); Café-Restaurant of the *Jardin d'Acclimatation* (p. 162); *Chalets du Cycle*, to the E. of the Hippodrome, near the Pont de Suresnes, a great resort of cyclists.

6. Restaurants on the Left Bank.

In the Quartier St. Germain (p. 219; Pl. R, 17, *II*, *IV*): **Restaurant Blot*, Rue de Lille 33, near the Rue du Bac. — In the Boulevard St. Germain: No. 229, *Café-Restaurant des Ministères*, adjoining the Ministry of War (déj. 3 fr., D. 3 and 4 fr.); No. 262, opposite the last, *Café-Restaurant de la Légion d'Honneur* (déj. 2½, D. 3 fr.); No. 90, *Bouillon St. Germain* (déj. 1¼, D. 2 fr.). — *Restaurant Ste. Clotilde*, Square Ste. Clotilde, unpretending (déj. 1 fr. 60 or 2 fr. 10 c., D. 1¾-2¼ fr.). — Restaurants of the Exhibition of 1900, see our special guide.

Near the Gare Montparnasse (p. 288; Pl. G, R, 16): **Lavenue*, Rue du Départ 1, to the left of the station, first-class; *Café-Restaurant de Versailles*, Rue de Rennes 171, opposite the station (déj. 2½, D. 3 fr.); *Restaurant Léon*, Rue de Rennes 161 (déj. 1 fr. 30 c., D. 3 fr.); *Restaurant de Bretagne*, same street 146 (déj. 2½, D. 3 fr.).

In or near the Quartier Latin (p. 219; Pl. R, 19, *V*): *Taverne du Palais*, Place St. Michel 5 (déj. 2½, D. 3 fr.); **Lapérouse*, Quai des Grands-Augustins 51, near the Pont-Neuf. — Boulevard St. Michel: No. 25, E. side, *Café-Restaurant Soufflet;* No. 61, *Restaurant Moret* (déj. 1 fr. 15 c., D. 2 fr.); No. 26, W. side, *Bouillon Duval;* No. 34, *Bouillon Boulant.* — Near the Luxembourg: **Foyot*, Rue de Vaugirard 22 bis and Rue de Tournon 33, first-class, much frequented after the performances in the Theatre de l'Odéon; *Café-Restaurant Voltaire*, Place de l'Odéon 1 (déj. 3, D. 4 fr.).

In the vicinity of the Jardin des Plantes and the old Gare d'Orléans: **Restaurant de la Tour-d'Argent*, Quai de la Tournelle 15 and Boulevard St. Germain, first-class; *Café de l'Arc-en-Ciel*, Boulevard de l'Hôpital 2 (à la carte and à prix fixe; D. 3 fr.).

4. Cafés. Brasseries. Confectioners.

Cafés form one of the specialties of Paris, and some of them should be visited by the stranger who desires to see Parisian life in all its phases. An hour or two may be pleasantly spent in sitting at one of the small tables with which the pavements in front of the cafés on the Boulevards are covered on summer-evenings, and watching the passing throng. Most of the Parisian men spend their evenings at the cafés, where they partake of coffee, liqueurs, and ices, meet their friends, read the newspapers, or play at billiards

(50 c.-1 fr. 20 c. per hr.) or cards. The cafés on the Grands Boulevards, however, with the exception of the Grand Café in the Boul. des Capucines, generally have no billiard-tables. Letters may also be conveniently written at a café, the waiter furnishing writing-materials on application (*'pour écrire, s'il vous plait'*; fee). Most of the cafés are well furnished with French newspapers, but foreign ones are scarce. As a rule the cafés are open until 1 a.m., some even longer.

The best cafés may with propriety be visited by ladies, but some of those on the N. side of the Boulevards Montmartre and des Italiens should be avoided, as the society there is far from select. — *Cafés-Concerts*, see p. 36.

When coffee is ordered at a café during the forenoon the waiter brings a large cup (*une tasse*, or *une grande tasse*, with bread, 3/4-1½ fr.; waiter's fee 10 c.). In the afternoon the same order produces a small cup or glass (*un mazagran*) of *café noir*, which costs 30-75 c. (waiter 10 c.). The waiter, however, often asks whether cream is wanted (*'Monsieur prend de la crème'?*). A bottle of cognac is usually brought with the coffee unordered, and a charge made according to the quantity drunk. At the more fashionable cafés a petit verre of *cognac*, *kirsch*, *rhum*, *curaçao*, or *chartreuse* costs 30-40 c., *fine champagne* 60-75 c. — The prices of the 'consommations' are generally marked on the saucers on which they are served.

Tea is generally sold in portions only (*thé complet*), costing 1-1½ fr. Déjeuner may be obtained at nearly all the cafés for 2¼ fr., and cold meat for supper.

Beer may also be procured at most of the cafés, *'un bock'* costing 30-40 c., *'un double'* or *'une canette'* 50-80 c.

Liqueurs (40-75 c.), diluted with water, are largely consumed as *'apéritifs'* or 'appetizers' before meals. Among these are Absinthe, Vermouth, Menthe (white or green), Bitters or Amers, Anisette, and Quinquina. — *Sirops* or fruit-syrups, diluted with water, are to be had in various flavours; *e.g.* Sirop de Groseille, de Framboise, de Grenadine, Orgeat (prepared from almonds), etc. Sorbet (water-ice) and ices (half 75 c., whole 1¼-1½ fr.) are also frequently ordered.

We here mention a very small selection of the thousand cafés that Paris contains.

Place de la Madeleine 2, corner of the Rue Royale, *Café Durand*, also a restaurant, like many others of those mentioned below.

Boulevard des Capucines. N. side: No. 14, **Grand Café*, elegantly fitted up; No. 12, **Café de la Paix*, on the groundfloor of the Grand Hôtel (foreign newspapers); No. 4, **Café Américain* (frequented to a very late hour). — S. side: No. 3, *Julien*; No. 1, *Glacier Napolitain*, noted for ices.

Boulevard des Italiens. N. side: No. 16, *Café Riche*. S. side: Nos. 1 & 3, *Café Cardinal*.

Boulevard Montmartre, S. side: No. 9, *Café des Variétés*, patronized by actors and journalists; No. 5, *de Suède*. — Boulevard Poissonnière, No. 14, *Café du Pont-de-Fer*. — Boulevard Bonne-Nouvelle. N. side: No. 30, **Café de la Terrasse* (Chauvet), well supplied with newspapers, recommended for déjeuner. S. side: No. 39, *Déjeuner de Richelieu*, noted for chocolate (75 c.). — Boulevard St. Denis 9, corner of the Boul. de Sébastopol, *Café de France*;

Boul. St. Denis 12, corner of Boul. de Strasbourg, *Café Français.* — Place de la République: No. 23, *Grand Café de Paris;* No. 10, *Grand Café Américain.* — Boulevard du Temple, No. 31, *Café du Jardin-Turc* (Bonvalet).

In the garden of the Palais-Royal (p. 60; N. side): *Pavillon de la Rotonde*, much frequented when the band plays. — Rue St. Honoré, opposite the Avenue de l'Opéra: No. 161, **Café de la Régence*, a famous rendezvous of chess-players (Scandinavian newspapers).

LEFT BANK. *Café Voltaire*, Place de l'Odéon 1. — The numerous cafés in the Boul. St. Michel are chiefly frequented by students and 'étudiantes': No. 25, *Soufflet*, at the corner of the Rue des Ecoles; No. 63, *Taverne du Panthéon*, a handsome establishment at the corner of the Rue Soufflot; No. 65, *Café Mahieu*, at the opposite corner.

Brasseries.

English, Bavarian, Strassburg, Vienna, and other beer may be obtained at most of the cafés (see above) and also at the numerous *Brasseries* or *Tavernes.* Some of the brasseries are handsomely fitted up in the old French or Flemish style, with stained-glass windows and quaint wainscoting and furniture. Those which furnish warm meals are also named among the restaurants (p. 15). A small glass of beer *(un quart)* costs 30-50 c., a large glass *(un demi)* 50-60 c.; ***brune**, **blonde***, dark and light beer.

In or near the BOULEVARDS: Boul. des Italiens 14, **Pousset*, handsome establishment (Munich beer). — Boul. Montmartre: No. 18, **Zimmer;* No. 16, **Mazarin* (Munich beer, foreign newspapers), handsomely fitted up; No. 13, *Ducastaing;* No. 8, *Muller et Blaisot.* — Avenue de l'Opéra: No. 26, **de l'Opéra* (Bavarian beer), No. 31, *Universelle* (Munich beer), two handsome establishments. — Boul. des Capucines 43, *Taverne Tourtel.* — Rue Royale 25, *Taverne Royale.* — Rue St. Lazare: Nos. 115 & 117, opposite the station, *Mollard* (Munich beer); No. 119, *Jacqueminot-Graff*, a tasteful establishment in the Alsatian style. — Rue du Faubourg-Montmartre 61 (corner of Rue de Châteaudun), *Taverne Montmartre.* — Rue Montmartre 149, *Taverne du Coq-d'Or*, another handsome establishment. — Boul. Poissonnière: No. 32, *Taverne Brébant;* No. 25, *Brasserie Gutenberg* (Munich beer); No. 13, *Gruber* (Strassburg beer). — Boul. Bonne-Nouvelle: No. 31, *Ducastaing;* No. 35, *Muller* (Munich beer at these two). — Boul. St. Denis: No. 15bis, *Taverne Gruber;* No. 17, *Taverne du Nègre.* — Boul. de Sébastopol: No. 137, near the Boul. St. Denis, *Taverne Flamande* (Pilsener beer); No. 135, *Tournier* (Bavarian beer). — Boul. de Strasbourg 2, *La Capitale* (Munich beer). — Rue du Pont-Neuf: No. 17, *Brasserie du Pont-Neuf* (Culmbach beer); No. 21, *Taverne Henri Quatre.* — Rue St. Denis 1, Place du Châtelet, *Grande Brasserie Dreher.* — Boulevard Beaumarchais 1, *Gruber* (restaurant, see p. 18). — Rue des Pyramides 3, near the Tuileries garden, *Brasserie des Pyramides* (Munich beer).

The **Wine Shops** *(Débits de Vins)*, which are very numerous, are frequented almost exclusively by the lower classes. The wine is usually drunk at the counter ('zinc'). — The latter remark applies to the *Bars*, somewhat in the English style. — The *Automatic Bars* at Boul. des Italiens 15 and Boul. St. Denis may be mentioned.

Confectioners.

There are two classes of confectioners at Paris, the *Pâtissiers* (pastry-cooks) and the *Confiseurs* (sellers of sweetmeats; see p. 42). The best pâtissiers are: *Julien*, Rue de la Bourse 3; *Favart*, Boulevard des Italiens 9; *Frascati*, Boul. Montmartre 21; *Pâtisserie du Grand-Hôtel*, Place de l'Opéra; *Chiboust*, Rue St. Honoré 163, Place du Théâtre-Français; *Bourbonneux*, Place du Havre 14; *Gage*, Avenue Victor Hugo 4, near the Etoile; *A la Dame Blanche*, Boul. St. Germain 196. The *Boulangeries-Pâtisseries* are less pretending: *Ladurée*, Rue Royale 16; *Cateloup*, Avenue de l'Opéra 27; *Wanner* (Viennese), Rue de la Chaussee-d'Antin 3, etc.

Mention may also be made of the *Petites Pâtisseries*, or stalls for the sale of cakes, buns, etc.; *e. g.* Boulevard St. Denis 13, and at the beginning of the Rue de la Lune, Boul. Bonne-Nouvelle.

Afternoon Tea in the English style: *Miss Davis*, Boulevard Haussmann 40; *Colombin*, Rue Cambon 4; *Neal's Tea Rooms*, Rue de Rivoli 248; *Kardomah Tea Rooms*, Rue de Rivoli 184; *The Tea Cosy (Miss Nowers)*, Rue St. Placide 18, near the Bon Marché (the only tea-rooms on the left bank of the Seine); Champs-Elysées 26; Rue St. Honoré 248; Rue des Mathurins 40.

5. Cabs.

The number of cabs in Paris *(Voitures de Place* or *de Remise; Fiacres)* is about 15,000. The most numerous are the open cabs *(voitures découvertes;* closed in winter), or victorias, with seats for two *(à deux places)*. Closed cabs *(voitures fermées)*, including all those with four seats *(à quatre places;* somewhat cramped), usually ply near the railway stations. The vacant seat on the box, and the small folding front seat *(strapontin)* with which most of the victorias are furnished, can be occupied only with the consent of the driver (which is practically a matter of course). Only vehicles with four inside seats are provided with a railing on the top for luggage *(voitures à galerie;* comp. p. 1), but the drivers of the others never refuse to carry a reasonable amount of luggage on the box. *Landaus*, which may be opened at pleasure, have 4 seats; their fares are higher than that of ordinary cabs. The carriage-lamps are coloured differently according to the *Dépôt* to which the cab belongs, and, as cabmen sometimes raise objections when required to drive to a great distance from their dépôt late at night, it may be convenient to note the following arrangements: cabs belonging to the Arc de Triomphe dépôt have white lamps; Popincourt-Belleville (N.E.), blue; Poissonnière-Montmartre (central), yellow; Passy-Batignolles (W.), red; Invalides-Observatoire (S.), green.

Une Course is a single drive; *à l'heure*, by time, in which case the hirer shows his watch to the driver. The hirer should, before starting, obtain the driver's number (*votre numéro!*), which is a ticket containing the tariff of fares and the number, and keep it in case any dispute should take place, or any article be left in the cab. Complaints may be made to the nearest policeman, or at one of the offices which are to be found at every cab-stand. — Tariff, see Appendix, p. 36. The *Voitures à Compteur* (with a dial inside showing time, distance, and fare of the drive), a few of which have been tried, seem to have disappeared. There are also a few *Automobile Cabs*.

If a cab is sent for and kept waiting more than 1/4 hr., the driver is entitled to charge by time; if it is sent back at once, half a *course*, or if after 1/4 hr., a whole *course* must be paid for.

If the cab be hired for a *course*, the driver may select his own route; if *à l'heure*, he must obey the directions of his employer. If one of the passengers alights before the termination of the *course*, no additional charge can be made, unless luggage placed outside the vehicle be also removed, in which case one hour must be paid for.

If the cab is engaged before 12.30 at night the *day-charges* only can be demanded, if before 6 (or 7) a.m. the *night-charges* must be paid, although the drive be prolonged beyond these limits.

If the horses are used beyond the fortifications for 2 consecutive hours, the driver may demand a rest of 20 min. at the expense of the hirer. If a carriage is engaged beyond the fortifications to return to the town, the town-charges by time can alone be exacted; in the reverse case, the increased rate is paid from the time when the fortifications are passed.

Cabs whose drivers wear *white hats* are usually the most comfortable and the quickest. India-rubber tires are indicated by small bells on the horse's neck.

Those who are desirous of exploring Paris expeditiously and comfortably are recommended to hire a *Voiture de Grande Remise* (without a number) by the day (30 fr.), or by the week. Application should be made at the offices of the Compagnie Générale des Voitures, Place du Théâtre Français 1, Boul. Montmartre 17, Boul. des Capucines 22, or Rue du Havre 9; or at the office of the Compagnie Urbaine, Rue Taitbout 59. Cabs of this description are also to be found on the stands near the Opéra, the Madeleine, etc.; bargaining necessary (drive, about 3 fr.).

Saddle Horses may be hired of *Duphot*, Rue de Duphot 12; *Grouls*, Rue d'Enghien 42; *Pellier*, Rue Chalgrin 3; *Lalanne*, Rue Troyon 12; or *Hensman*, Avenue Bugeaud 55 (the last three near the Bois). The charge for a ride of 3 hrs. is 10-20 fr. — Horses and Carriages are sold at *Tattersal*, Rue Beaujon 24.

6. Omnibuses and Tramways. River Steamboats.

The Parisian omnibus, tramway, steamboat, and railway services for city and suburban communication are well arranged, and, if properly used, enable the visitor to save much time and money. They run, however, too seldom and hence are often crowded. The plan of omnibus-lines in the appendix to the Handbook will be found useful, but its perfect accuracy cannot be guaranteed, as changes are constantly taking place. The traveller is, therefore, advised to purchase the latest *Itinéraire des Omnibus et Tramways dans Paris* (1 fr.) at one of the omnibus-offices.

Omnibuses and Tramways. Omnibuses and tramways cross the city in every direction from 7 or 7.30 a.m. till after midnight, and at many points a vehicle passes every five minutes. There are also

tramway-lines to Versailles, St. Cloud, and other places in the suburbs (see Plan in the Appendix).

There are about 40 different lines of *Omnibuses*, distinguished by the letters of the alphabet (see Appx.). With the exception of a few running in connection with the railways, all the omnibuses belong to the *Compagnie Générale des Omnibus*.

The *Tramways* are, with a few exceptions, divided at present into the *Tramways de la Compagnie des Omnibus*, the *Tramways Nord*, now called *Tramways de Paris et du Département de la Seine*, and the *Tramways Sud* or *Tramways de la Compagnie Générale Parisienne de Tramways*. The lines are distinguished by letters (preceded by *T*), or by the names of their termini. The tramway-cars of the Compagnie des Omnibus are large and cumbrous vehicles, with room for about 50 passengers. Those on the other lines resemble the cars of most other towns, and most of them also have impériales or outside places. Hitherto most of the cars have been drawn by horses, but the use of electricity has lately been much extended, and many new electric lines are in construction or contemplation (see Appendix, pp. 31, 32).

The termini of the lines are placarded on the sides of both omnibuses and tramway-cars, and another board is hung behind, showing the destination towards which the vehicle is proceeding. The principal places passed *en route* are also indicated, and the letter of the line is marked on different parts of the vehicle. The carriages are also distinguished by their own colour and that of their lamps. Comp. the tables in the Appendix, pp. 24-32.

Passengers may either hail and stop the omnibus in the street as in England, or wait for it at one of the numerous omnibus-offices. In the latter case, if there are other intending passengers, it is usual to ask for a numbered ticket (*numéro;* no charge) for the line required. As soon as the omnibus appears, places are assigned to the ticket-holders in order, the conductor calling out the numbers; when the omnibus is '*complet*' it drives off, and the disappointed ticket-holders have to wait for the next. Tramways stop only at the recognized stations.

The fares on all the lines within Paris are the same, 30 c. inside or on the platform, and 15 c. outside *(impériale)*. The fares for places beyond the fortifications are from 10 to 50 c. higher (inside; outside 5 to 25 c.), according to the distance. Some of the special omnibuses have a *prix unique* of 20-30 c. for outside and inside.

One of the most admirable features in the arrangements of the Parisian omnibus-lines is the system of *Correspondances*, or permission to change from one line to another. Thus, if no omnibus go in the direct route to the passenger's destination from the part of Paris in which he is, he may demand from the conductor a *correspondance* for the line which will convey him thither. He will then receive a ticket (no charge), and will be set down at the point where the

two lines cross. Here he proceeds to the omnibus-bureau, receives a number, which, without additional payment, entitles him to a seat in the first omnibus going in the desired direction, and finally gives up his ticket to the conductor of the latter immediately on entering. Outside-passengers are not entitled to *correspondance*, unless they pay full fare (30 c.). The tables and map in the Appendix will show what lines have *correspondance* with each other. The 'correspondance' is valid only where there is a bureau, and the *bureau de correspondance* is not invariably the same as the office at which the passenger alights, but is sometimes a little way off.

Correspondances are also issued at a small additional charge for places beyond the fortifications.

Mail Coaches in the English style ply in summer as follows: to *Versailles*, 'Daily Messenger' coach at 10 a.m. from Rue St. Honoré 166 (return fare 15 fr., box-seat 5 fr. extra); Cook's coach from Place de l'Opéra 1 (same time and fares); 'Magnet' Coach from Avenue de l'Opéra 49, daily at 10.45 a.m. (same fares).

Waggonettes and *Brakes* or *Chars-à-banc* ply through the boulevards and other streets during the days of the races to convey passengers to the racecourse.

River Steamboats. The *Bateaux-Omnibus*, or small screw steamers, which ply on the Seine (subject to interruption by the state of the river, fog, ice, etc.), are recommended to the notice of the traveller in fine weather, as they move quickly and afford a good view of the quays and banks of the river; but being small, they are apt to be crowded.

There are three different services, belonging, however, to the same company *(Bateaux Parisiens)*: (1) From *Charenton* to *Auteuil*, by the left bank of the river within Paris; (2) From the *Pont d'Austerlitz* to *Auteuil*, by the right bank; (3) From the *Pont-Royal* to *Suresnes*, also by the right bank. Comp. the Appendix, p. 35.

The Charenton steamboats may be recognized by the benches placed across the deck; those for Suresnes by their larger size. In the latter boats the fares for the whole or any part of the distance are the same. Metal tickets *(jetons)* are taken on board and given up on disembarking. Fares (which are liable to vary): From Charenton to Pont d'Austerlitz 10 c., on Sun. and holidays 15 c.; from Charenton to Auteuil 20 and 25 c.; Pont d'Austerlitz to Auteuil 10 and 20 c.; Pont Royal to Suresnes 20 and 40 c.

A half-hourly service (from 7 a.m. to 6 p.m.) plies on Thurs., Sun., and holidays from the *Quai du Louvre* to *Ablon* viâ *Choisy-le-Roi*; see p. 357.

7. Railway Stations. Chemin de Fer de Ceinture. Railway Offices and Agents.

The seven railways radiating from Paris start from ten different stations. For remarks on the French railway system, see p. xiii.

The '*Indicateur des Chemins de Fer*', the *Indicateur Paul Dupont*, and the *Livrets Chaix* (p. xiv) give complete information regarding all trains. — *Hotels* and *Restaurants* near the termini, see pp. 9, 18.

I. Chemins de Fer du Nord. Gare du Nord, Place Roubaix 18 (Pl. B, 24; comp. p. 200), for the *Lignes de Banlieue* to *St. Denis*, *Enghien*, etc.; and for the *Lignes du Nord* to *England viâ Calais or Boulogne*, *Belgium*, *Germany viâ Liège*, etc. The booking-offices for the trains of the Banlieue, except for the stations beyond St. Denis on the Chantilly line, are in front; for the other trains, in the arcade to the left. — *Buffet* to the right in the first arcade. — *Gare de la Ceinture et des Trains-Tramways*, to the right of the main station.

II. Chemins de Fer de l'Est. *Two Stations.*

(1). Gare de l'Est, or de Strasbourg, Place de Strasbourg (Pl. B, 24; p. 200), for the lines to *Nancy*, etc., to *Germany viâ Metz*, to *Switzerland viâ Belfort*, and to *Italy viâ the St. Gotthard Tunnel*, etc. The booking-office for the trains of the Banlieue is in front, for the other trains to the left.

(2). Gare de Vincennes, Place de la Bastille (Pl. R, 25; *V*), for the line to *Vincennes*.

III. Chemins de Fer de l'Ouest. *Three Stations.*

(1). Gare St. Lazare (buffet; comp. p. 196), between the Rue St. Lazare, the Rue d'Amsterdam, and the Rue de Rome (Pl. B, 18), for the *Ligne de Petite Ceinture* (see below); the *Ligne du Champ-de-Mars;* the *Lignes de Banlieue*, serving *St. Cloud*, *Versailles* (right bank), *St. Germain*, *Argenteuil*, and *Ermont;* and the *Lignes de Normandie (England viâ Dieppe or Le Havre).* — The railway-omnibuses (for railway-passengers only) start from the Place de la République, the Pointe St. Eustache, the Bourse de Commerce (Halles), the Hôtel de Ville, and the Square du Bon-Marché (fares 20, 25 c.).

(2). Gare Montparnasse, Boulevard Montparnasse 44 (Pl. G, 16; p. 288), for the *Ligne de Banlieue* to *Sèvres* and *Versailles* (left bank), the *Lignes de Bretagne*, and the *Chemins de Fer de l'Etat.* The booking-offices for the line to Versailles and for the suburban stations are situated downstairs, to the left; those for the main lines are above, reached by a staircase and by an outside inclined plane. Buffet on the groundfloor. Omnibus between this station and the Bourse, 30 c.

(3). Gare des Invalides (Pl. R, 14; *II*), a new station in the Esplanade des Invalides, at present used only for the *Ligne des Moulineaux and St. Cloud* (see p. 291), but intended ultimately, after the completion of the section from Paris viâ the Bois de Meudon and Chaville to Versailles (p. 291), to serve as the starting-point of the *Lignes de Bretagne.*

IV. Chemins de Fer d'Orléans. *Three Stations.*

(1). Nouvelle Gare d'Orléans, Quai d'Orsay (Pl. R, 17, *II;* p. 271); for the lines to *Orléans*, *Tours*, *Bordeaux*, the *Pyrenees*, *Spain*, etc.

(2). Gare d'Austerlitz or *Ancienne Gare d'Orléans* (Pl. G, 25; *V*), connected with the preceding by a loop-line, and still the Paris

terminus for certain trains. A railway-omnibus plies between this station and the office of the railway, Rue de Londres (Trinité); fare 30 c., without luggage.

(3). Gare du Luxembourg, at the corner of the Boulevard St. Michel and the Rue Gay-Lussac (Pl. R. 19; *V*), near the Jardin du Luxembourg (p. 262), for the lines to *Sceaux* and *Limours*. Luggage cannot be registered at this station but must be taken to the old *Gare de Sceaux* (Pl. G, 20). The line is to be prolonged to unite at the Place St. Michel with that from the new Gare d'Orléans.

V. Chemins de Fer de Paris à Lyon et à la Méditerranée.

Gare de Lyon (buffet), Boulevard Diderot 20 (Pl. G, 25, 28). Trains to *Fontainebleau*, *Dijon*, *Châlon-sur-Saône*, *Mâcon*, *Lyons*, *Marseilles*, *Switzerland viâ Pontarlier*, *Mâcon*, *and Lyons*, *Italy viâ the Mont Cenis Tunnel* or *viâ Nice*, the *Mediterranean*, etc.

VI. Chemin de Fer de Petite Ceinture. — The 'Chemin de Fer de Petite Ceinture' forms a complete circle round Paris (with a branch to the *Champ-de-Mars*), within the line of the fortifications, and connects with the different railways in the suburbs.

The length of the line is 23 M., but owing to the frequency of the stoppages the circuit is not performed in less than 1½ hr. For details, see the table in the Appendix, p. 34. Trains run in both directions every 10 minutes. The chief station of arrival and departure is the Gare St. Lazare (p. 26), but trains also run from the Gare du Nord (p. 26). There is no third class. The fares are 40 or 20 c. to the first or second station from the point of departure (return 60 or 30 c.), and 55 or 30 c. beyond that distance (return 90 or 50 c.).

Travellers may avail themselves of this railway to visit points of interest in the suburbs, such as the Bois de Boulogne, Père Lachaise, and the Buttes-Chaumont, or to make the complete circuit of the city. On every side of the town, however, except the S.W., the line runs between walls or through deep cuttings and tunnels. The seats on the outside ('impériale') are not to be recommended; they are very draughty, and exposed to dust and smoke.

VII. Métropolitain. This is a new electric railway begun in 1898, which runs mostly underground and is to comprise a circular line along the Outer Boulevards (p. 73) and three transverse lines, with an aggregate length of about 40 M. Over the section open for traffic in 1900, extending from the *Cours de Vincennes* (Pl. R, 34) to the *Porte Maillot* (Pl. B, 9; about 6¾ M.), with branches to the *Trocadéro* (Pl. R, 8; *I*) and the *Porte Dauphine* (Pl. R, 6), trains run every 4-5 minutes (uniform fares 25 c., 15 c.). The stations are below the level of the streets, like those of the Metropolitan and District Railways in London. — Routes and list of stations, see Appendix, p. 33.

The **Chemin de Fer de Grande Ceinture**, which forms a wide circle round Paris, connecting the Chemins de Fer de l'Est, de Vincennes, de Lyon, and d'Orléans, is of little interest for the tourist except for the trip from Versailles to St. Germain (p. 326) and for the excursion to the valley of the Bièvre (p. 352).

Railway Offices. All the lines have sub-offices (*Bureaux Succursales*) in various parts of the city, from which railway omnibuses may be ordered (comp. p. 1). Passengers may book their luggage, and in some cases even

take their tickets, at these sub-offices, which, however, they must generally reach 1 hr. before the departure of the train. *Parcels*, see p. 29. The offices are open from 7 a.m. to 8 p.m. on week-days, from 7 a.m. to noon on Sun. and holidays.

Chemin de Fer du Nord: Rue du Bouloi 21; Rue Paul-Lelong 7; Rue Gaillon 5; Place de la Madeleine 7; Boul. de Sébastopol 34; Rue St. Martin 326; Rue des Archives 63; Quai de Valmy 33; Rue du Faubourg-St-Antoine 21; Place St. Sulpice 6. — *Est:* Rue Notre-Dame-des-Victoires 28; Rue du Bouloi 9; Boul. de Sébastopol 34; Place de la Bastille, at the Gare de Vincennes; Place St. Sulpice 6; Rue de la Chaussée-d'Antin 7; Rue Ste. Anne 6; Rue de Turbigo 55. — *Ouest* and *Etat:* Rue de l'Echiquier 27; Boul. and Impasse Bonne-Nouvelle; Rue du Perche 9; Rue du Bouloi 17; Rue du Quatre-Septembre 10; Rue de Palestro 7; Rue St. André-des-Arts 9; Place de la Bastille, at the Gare de Vincennes; Rue Ste. Anne 6. — *Orléans* and *Etat:* Rue de Londres 8; Rue Paul-Lelong 7; Rue Gaillon 5; Rue St. Martin 326; Place St. Sulpice 6; Place de la Madeleine 7; Rue du Bouloi 21; Rue de Paradis 21bis; Boul. de Sébastopol 34; Rue des Archives 63; Quai de Valmy 33; Rue du Faubourg-St-Antoine 21. — *Lyon:* Rue St. Lazare 88; Rue des Petites-Ecuries 11; Rue St. Martin 252; Rue de Rambuteau 6; Rue de Rennes 45; Place de la République 16; Rue Ste. Anne 6; Rue Tiquetonne 64.

The office of the *Compagnie Internationale des Wagons-Lits* (sleeping carriages) is No. 3, Place de l'Opéra. The *South Eastern Railway* and the *London, Chatham, and Dover Railway* have also offices in Paris (Boulevard des Italiens 30).

Steamboat Offices. The Paris offices of some of the principal steamship companies are as follows: *Allan Line*, Rue Scribe 7. — *American*, Rue Scribe 5. — *Anchor*, Rue du Helder 4. — *Chargeurs Réunis*, Boul. des Italiens 11; *Compagnie Générale Transatlantique*, Rue Auber 6 and Boul. des Capucines 12. — *Cunard*, Avenue de l'Opéra 38. — *Dominion*, Rue des Marais 95. — *Fraissinet*, Rue de Rougemont 9. — *Hamburg-American Linie*, Rue Scribe 3. — *Messageries Maritimes*, Rue Vignon 1. — *Peninsular & Oriental Co.*, Boul. des Italiens 30. — *Royal Mail Steam Packet Co.*, Avenue de l'Opéra 38. — *North-German Lloyd*, Rue Scribe 2bis. — *White Star*, Rue Scribe 1.

Railway Agents. *Cook*, Place de l'Opéra 1; *Gaze*, Rue Scribe 2; *Voyages Economiques*, Rue du Faubourg-Montmartre 17 and Rue Auber 10; *Lubin*, Boulevard Haussmann 36; *Clark*, Rue Auber 1; *Duchemin*, Rue de Grammont 20; *Voyages Pratiques*, Rue de Rome 9; *Desroches*. Montmartre 21.

Goods Agents. *Wheatley & Co.*, Rue Auber 12; *Pitt & Scott*, Rue Scribe 7 and Rue Clément Marot 12 (also storage of luggage, etc.); *American Express Co.* (for America), Rue Halévy 6 and Rue des Petites-Ecuries 47; *Thos. Meadows & Co.*, Rue Scribe 4.

8. Post and Telegraph Offices.

Post Office. The *Poste Centrale*, or *General Post Office*, is in the Rue du Louvre (Pl. R, 21; *III*); comp. p. 173. There are also in the different quarters of the town about a hundred branch-offices, distinguished at night by blue lamps, besides auxiliary offices in shops, with blue placards.

The following are the BUREAUX D'ARRONDISSEMENT, or District Offices. (Meaning of the asterisks, see below.)

1. Arrond. (Louvre): **Hôtel des Postes (p. 173); **Avenue de l'Opéra 2; *Rue des Capucines 13; *R. Cambon 9; *R. St. Denis 90; *R. des Halles 9. — *2. Arrond.* (Bourse): **Place de la Bourse 4 and R. Feydeau 5; **R. de Cléry 25; **R. Marsollier 2; *R. de Grammont 16. — *3. Arrond.* (Temple): *R. Réaumur 47; *Boul. St. Martin 41; *R. des Haudriettes 4; etc. — *4. Arrond.* (Hôtel de Ville): *Hôtel de Ville; *Tribunal de Commerce; *Rue de la Bastille 2; etc. — *5. Arrond.* (Panthéon): *R. de Poissy 9; etc. — *6. Arrond.* (Luxembourg): *R. des Saints-Pères 22, and R. de l'Univer-

sité 1; R. de Rennes 53; R. de Vaugirard 36 (Luxembourg); etc. — *7. Arrond.* (Palais Bourbon): *Boul. St. Germain 195; *R. de Bourgogne 2 (Chambre); *R. de Grenelle 103; etc. — *8. Arrond.* (Élysée): *R. d'Amsterdam 19; *Boul. Malesherbes 6; R. Boissy d'Anglas 3 (Place de la Concorde); Avenue des Champs-Elysées 33; etc. — *9. Arrond.* (Opéra): *Boul. des Capucines (Grand-Hôtel); *R. de Provence 54; *R. Milton 1; *R. Lafayette 35; *R. Bleue 14; etc. — *10. Arrond.* (St. Laurent): *R. d'Enghien 21; R. de Strasbourg 8 (Gare de l'Est); *Gare du Nord; etc. — *11. Arrond.* (Popincourt): Place de la République 10; *Boul. Beaumarchais 68; etc. — 16. *Arrond.* (Passy): Avenue Marceau 29; Place Victor Hugo 3; Rue de la Pompe 43; etc. — 17. *Arrond.* (Batignolles-Monceau): Boul. de Courcelles 73; Avenue de la Grande-Armée 50bis; Avenue de Wagram 165; Rue des Batignolles 42; etc.

The ordinary offices are open daily from 7 a.m. (8 a.m. in winter) till 9 p.m. (4 p.m. on Sun. and holidays). Letters for the evening-trains starting before 8.10 p.m. must be posted at the ordinary offices before 5.15 or 5.30 p.m.; at the offices marked with one asterisk before 5.45 p.m.; at the general post-office and the offices marked with two asterisks before 6.30 p.m.; at the railway stations they may be posted till within 5-10 minutes of the starting of the trains. Letters to be registered must be handed in 1-2 hrs. earlier. Late letters are received at the offices marked with one or two asterisks.

The Poste Restante Office is in the General Post Office and is open daily till 9 p.m. Travellers may also direct *poste restante* letters to be addressed to any of the district-offices. In applying for letters, the written or printed name, and in the case of registered letters, the passport of the addressee should always be presented. It is, however, preferable to desire letters to be addressed to the hotel or boarding-house where the visitor intends residing.

Letter-boxes *(Boites aux Lettres)* are also to be found at most public buildings, at the railway-stations, in the tramway-cars serving the suburbs, and in most tobacconists' shops, where stamps *(timbres-poste)* may also be purchased.

Postage of Letters, etc. *Ordinary Letters* within France, including Corsica, Algeria, and Tunis, 15 c. per 15 grammes prepaid; for countries of the Postal Union 25 c. (The silver franc and the bronze sou each weigh 5 grammes.) — *Registered Letters (lettres recommandées)* 25 c. extra. — *Post Cards* 10 c. each, with card for reply attached, 20 c. — *Letter-Cards*, 15 c.; for abroad 25 c.

Post Office Orders (mandats de poste) are issued for most countries in the Postal Union at a charge of 25 c. for every 25 fr. or fraction of 15 fr., the maximum being 500 or 1000 fr.; for Great Britain, 20 c. per 10 fr., maximum 252 fr.

Printed Papers (imprimés sous bande): 1 c. per 5 grammes up to the weight of 20 gr.; 5 c. between 20 and 50 gr.; above 50 gr. 5 c. for each 50 gr. or fraction of 50 gr.; to foreign countries 5 c. per 50 gr.

Parcels, though known as '*Colis Postaux*', are not transmitted by the French post-office, but by the railway and steamship companies, which are subsidized for the purpose, or (in Paris) by a private firm. These parcels must not contain gold, silver, jewelry, explosives or dangerous substances, or anything in the nature of a letter.

Within Paris (three deliveries daily, two on Sun. and holidays). Parcels must not exceed 10 kilogrammes (22 lbs.) in weight. The charges are 25 c.

per parcel up to 5 kil., 40 c. above that weight, or 65 and 70 c. 'contre remboursement'. Parcels should be handed in at one of the numerous depôts (tobacconists' shops and branch post-offices) a list of which may be obtained in the post offices. The central depôt is at Rue du Louvre 23.

Provincial and Colonial Parcels. Small parcels not exceeding 10 kil. (22 lbs.) in weight may be forwarded within France and to the French colonies at a charge of 60 c. for parcels up to 3 kil. (6⅗ lbs.), 80 c. up to 5 kil., and 1¼ fr. for heavier parcels, delivered at a railway-station or post-office; 25 c. extra delivered at a private address. Parcels may be sent 'contre remboursement' up to 500 fr. for an extra fee of 60 or 85 c. They may be insured for 500 fr. on payment of 10 c. — Parcels are not received at the post-offices, but should be handed in at a railway-station or at a railway-office (see p. 27).

Foreign Parcels. There is also a parcel-post between France and some of the other countries of the Postal Union, parcels up to 11 lbs. being conveyed at a uniform rate: *viz.* to Germany, Belgium, Switzerland, 1 fr. 10 c.; Spain, Italy, 1 fr. 35 c.; Great Britain, Austria, Netherlands, 1 fr. 60 c. These parcels must be sealed.

Telegraph. The telegraph-offices at the district post-offices are open to 9 p.m. The following amongst others are open till 11 p.m.: Avenue des Champs-Elysées 33; at the Grand Hôtel; Gare du Nord; the Luxembourg; Place de la République 10; Rue des Halles 9. The offices at Avenue de l'Opéra 2, Rue Boissy d'Anglas 3, and the Place du Havre are open till midnight. Telegrams may be sent at any hour of the day or night from the offices at the Bourse (night entrance on the left) and Rue de Grenelle 103.

Telegrams within France and to Monaco, Algeria, and Tunis are charged at the rate of 5 c. per word (minimum charge 50 c.); to Great Britain, 20 c. per word (minimum 5 words); to New York, 1 fr. 25, Chicago 1 fr. 55 c. per word. — *Western Union Telegraph Co.*, Rue Scribe 3.

The rates per word for other countries are as follows: for Luxembourg, Switzerland, and Belgium 12½ c.; Germany 15 c.; Netherlands 16 c.; Austria-Hungary, Portugal, Italy, and Spain 20 c.; Denmark, 24½ c.; Sweden, 28 c.; Roumania, Servia, etc., 28½ c.; Norway 36 c.; Russia in Europe 40 c.; Turkey 53 c.; Greece 53½-57 c.

Telegrams marked urgent, taking precedence of ordinary telegrams, are charged thrice the ordinary rates.

Telegraphic Orders (mandats télégraphiques) for not more than 5000 fr. are issued between French offices, and for not more than 500 fr. between France and a few foreign countries (*e.g.* Germany, Austria, Belgium, Netherlands, Italy, Switzerland).

There is also a system of Pneumatic Tubes *(Télégraphie pneumatique)* for the transmission of messages within Paris, at the rate of 20 c. for open cards *(cartes télégrammes ouvertes)*, 30 c. for closed cards *(cartes télégrammes fermées)*, and 50 c. for letters not weighing more than 7 grammes. The cards may be obtained at the telegraph-offices, to which special letter-boxes for the pneumatic post are also attached.

Telephone. Most of the post and telegraph offices have telephonic communication with all parts of Paris and district (fee 25 c. per 5 min.) and with the provinces (fee 25 c. per 3 min. up to 25 kilomètres; beyond that distance, 50 c. per 100 kilomètres). Paris also communicates with Brussels (3 fr.) and London (10 fr. per 5 min.) from central offices, of which the chief are at Rue Guten-

berg, near the Central Post Office, and Boul. St. Germain 183. Plans of the telephonic system are hung up in the offices.

The telephone may also be used for the transmission of *Messages téléphonés* (50 c. per 3 min.), which the receiving office delivers to the addressee by messenger.

9. Theatres. Circuses. Music Halls. Balls.

Paris now possesses about 20 large theatres, in the proper sense of the word, and the traveller doing the 'sights' of Paris should not omit to visit some at least of the principal houses. Performances generally begin between 8 and 8.30 p.m., and last till nearly midnight; details are given in the newspapers and the wall posters. *Matinées* are frequently given in winter on Sundays and holidays, and generally on Thursdays also. Many of the principal theatres are closed in summer.

An intimate acquaintance with colloquial French, such as can be acquired only by prolonged residence in the country, is absolutely necessary for the thorough appreciation of the acting; visitors are therefore strongly recommended to purchase the play (*la pièce;* 1-2 fr.) to be performed, and peruse it beforehand. Dramatic compositions of every kind are sold at the *Librairie Tresse & Stock*. Théâtre Français 8-11, by *Ollendorff*, Rue de la Chaussée-d'Antin 50, at the *Magasin Théâtral*, Boulevard St. Martin 12, etc. The plays may also be procured in most instances at the theatres themselves. Play-bills (*le programme*, *le programme détaillé*), or theatrical newspapers with the programme of the evening (*l'Entre-Acte*, *l'Orchestre*, and others), are sold in the theatres.

The best seats are the *fauteuils d'orchestre*, or seats next to the orchestra, behind which are the *stalles d'orchestre*. The *fauteuils d'amphithéâtre* in the Opera House may also be recommended, but in most other theatres the amphitheatre is indifferent both for seeing and hearing. The *fauteuils de balcon*, or *de la première galerie*, corresponding to the English dress-circle, are good seats, especially for ladies. The centre seats in the two following galleries *(loges des premières, des secondes de face)* come next in point of comfort. The *avant-scènes* or *loges d'avant-scènes* are the stage-boxes, which may be *du rez-de-chaussée* (on a level with the stage), *de balcon*, etc. *Baignoires*, or *loges du rez-de-chaussée*, are the other boxes on the groundfloor of the theatre. At many of the theatres ladies are not admitted to the orchestra stalls, the space between each row of seats being so narrow, that even gentlemen have some difficulty in passing in and out. When ladies are admitted to the orchestra stalls, they are usually expected to remove their hats. The *parterre* or pit is always crowded, and the places are not numbered, except at the Opera. Those who wish to secure a tolerable seat in this part of the theatre should be at the door at least an hour before the beginning of the performance, and fall into the rank *(faire queue)* of other expectants. The doors are opened half-an-hour before the curtain rises. Women are seldom seen in the parterre, except in the smaller theatres. The arrangement and naming of the seats differ

in the different theatres, but in all of them the side-seats and the two upper galleries should be avoided, especially at the Opera. As a rule the price of a seat is the best criterion of its desirability.

It is a wise precaution, especially in the case of very popular performances and when ladies are of the party, to secure a good seat by purchasing a ticket beforehand *(billet en location)* at the office of the theatre (*bureau de location*, generally open from 10 or 11 to 6), where a plan of the interior is shown. Seats booked in this manner often cost $^1/_2$-2 fr. more than *au bureau*, *i.e.* at the door, but the purchaser has the satisfaction of knowing that his seat is numbered and reserved. Box-places, however, cannot thus be obtained in advance except by taking a whole box (4-6 seats). Places may also be secured beforehand at one of the *theatrical offices* in the Boulevards, but the booking-fee demanded there is often 5 fr. and upwards. Visitors are cautioned against purchasing their tickets from vendors in the street.

The different charges for admission given below vary according to the season and the popularity of the piece and of the actors. At the so-called *premières* (scil. *représentations*), or first performances of pieces by favourite authors, the charges for boxes are often extravagantly high.

Tickets taken at the door are not numbered, and do not give the purchaser a right to any particular seat in the part of the house to which they apply. The door-keeper will direct the visitor to one of the unengaged places; but if any unfair play be suspected, visitors may demand *la feuille de location*, or list of seats booked for the night, and choose any seats which do not appear on this list.

The *Claque* ('*Chevaliers du Lustre*'), or paid applauders, form an annoying, although characteristic feature in most of the theatres. They generally occupy the centre seats in the pit, under the chandelier or 'lustre', and are easily recognised by the obtrusive and simultaneous vigour of their exertions. There are even '*entrepreneurs de succès dramatiques*', a class of mercantile adventurers who furnish theatres with *claques* at stated terms. Strange as it may seem to the visitor, all attempts to abolish this nuisance have hitherto failed.

Overcoats, cloaks, shawls, etc., may be left at the 'Vestiaire' or cloak room (fee 25-50 c. each person). Gentlemen take their hats into the theatre, and may wear them during the intervals of the performances. The attendants of the vestiaire usually bring a footstool *(petit banc)* for ladies, for which they expect a gratuity of 10-25 c. In some theatres opera-glasses are placed in automatic boxes attached to the backs of the seats and opened by dropping half-a-franc in the slot.

A list of the most important Parisian theatres is here annexed, with the prices of the seats 'au bureau' (p. 32).

The **Opéra**, or *Académie Nationale de Musique* (Pl. B, R, 18; *II*), see p. 78. The admirable performances of the Parisian opera take place on Mon., Wed., and Frid., in winter on Sat. also. Mon. and Frid. are the fashionable evenings. The ballet and the *mise en scène* are unsurpassed. Evening-dress *de rigueur* in the best seats.

Avant-scènes and premières loges de face 17; fauteuils d'amphithéâtre, baignoires, and premières loges de côté 15; fauteuils d'orchestre, loges de face deuxièmes, and baignoires de côté 14; deuxièmes loges de côté 10; troisièmes loges de face 8; stalles de parterre 7; avant-scènes des troisièmes 5;

fauteuils de quatrième amphithéâtre 4; loges des quatrièmes de face 3 and 2½; quatrièmes de côté and cinquièmes 2 fr.

The **Théâtre Français** (Pl. R, 21; *II*), or *Comédie Française*, Place du Théâtre-Français, near the Palais-Royal, occupies the highest rank among the theatres of Paris. The acting is admirable, and the plays are generally of a high class. The Théâtre Français was burned on March 8th, 1900; during its reconstruction, the performances of the Comédie Française will take place at the Odéon (see below). Evening-dress as at the Opéra. — For a description of the edifice itself, see p. 61.

Avant-scènes des premières loges 10; loges du rez-de-chaussée, premières (first gallery), avant-scènes des deuxièmes, and baignoires de face 8; fauteuils de balcon 8-10; fauteuils d'orchestre 8; loges de face de deuxième rang 6; loges découvertes de deuxième rang 5; loges de face de troisième rang 3½; loges découvertes de troisième rang 3; parterre 2½; troisième galerie et fauteuils de la quatrième 2 fr.

The **Opéra Comique**, Place Boïeldieu (Pl. R, 21, *II*; see p. 77), rebuilt after the fire of 1887, was intended for the performance of the lighter operas, but has latterly been devoted to the more ambitious operas and to lyrical dramas. Evening-dress as at the Opéra.

Avant-scènes du rez-de-chaussée and de balcon 10; loges de balcon, baignoires, fauteuils d'orchestre, and faut. de balcon 8; avant-scènes and loges de la première galerie 6; fauteuils de la deuxième galerie 4; stalles de parterre and avant-scènes de la deuxième galerie 3 fr.

The **Odéon**, Place de l'Odéon (Pl. R, 19; *IV*), near the Palais du Luxembourg (p. 263), ranks next to the Théâtre Français, and is chiefly devoted to the performance of classical dramas. During 1900 the performances of the Comédie Française will take place here (see above), while the actors of the Odéon will play at the Gymnase (see below). Ladies are admitted to all seats except the parterre. Evening-dress usual in the best seats.

Avant-scènes des premières and du rez-de-chaussée 12; baignoires d'avant-scène 10; premières loges de face 8; fauteuils d'orchestre 6; fauteuils de la première galerie 6 and 5; stalles de la deuxième galerie 3½; deux. loges de face 3; parterre 2½ fr.

The **Gymnase** (Pl. R, 24; *III*), Boulevard Bonne-Nouvelle 38, chiefly for comedies, is one of the best theatres in Paris. Scribe wrote most of his plays for this theatre. Vict. Sardou, Alex. Dumas the Younger, Emile Augier, and Octave Feuillet have also achieved great successes here.

Avant-scènes du rez-de-chaussée and de balcon 15; baignoires, fauteuils d'orchestre, loges, and fauteuils de balcon 10; fauteuils de foyer 7; loges de foyer 6 and 5; avant-scènes de foyer 5; loges de deuxième galerie 3 and 2½; stalles de deuxième galerie 2 and 1½ fr., etc. — The prices 'en location' (p. 32) are the same.

The **Vaudeville** (Pl. R, 18, 21; *II*), at the corner of the Rue de la Chaussée-d'Antin and the Boulevard des Capucines, is chiefly destined for dramas and comedies. Ceiling painted by Mazerolle. Mme. Réjane plays here.

Avant-scènes du rez-de-chaussée and des premières (4 seats) 15 fr. each seat; premières loges (6, 5, and 4 seats) 12; baignoires (6, 5, and 4 seats) 10; fauteuils de balcon, premier rang 12; deuxième rang and fauteuils

d'orchestre 10; fauteuils de foyer 7 and 6; loges de foyer 6; avant-scènes and deuxièmes loges de foyer 5; troisièmes 4, 3, and 2 fr.

The **Variétés** (Pl. R, 21; *III*), Boulevard Montmartre, excellent for vaudevilles, farces, operettas, and similar lively pieces of essentially Parisian character.

Avant-scènes du rez-de-chaussée and des premières (5 seats) 12; baignoires (6, 5, and 4 seats) and loges de première galerie (6 and 4 seats) 10; fauteuils de balcon 12 and 10; fauteuils d'orchestre 20 and 7; fauteuils de foyer 5 and 4; deuxième galerie 4 and 3 fr.

Théâtre du Palais-Royal, at the N.W. corner of the Palais Royal, Rue Montpensier 74 (Pl. R, 21; *II*), a small but very popular theatre, where vaudevilles and farces of broad character are performed. Ladies are not admitted to the orchestra.

Avant-scènes and fauteuils de balcon premier rang 8; premières loges, baignoires, fauteuils de balcon and d'orchestre 7; deuxièmes loges, fauteuils de galerie, deuxièmes de face, and stalles d'orchestre 5; deuxièmes loges and fauteuils de galerie 4; stalles de la deuxième galerie $2\frac{1}{2}$ fr.

Théâtre de la Porte St. Martin (Pl. R, 24; *III*), Boulevard St. Martin 16. Dramas, such as 'Cyrano de Bergerac' Coquelin aîné acts here. 8, 7, 95

Avant-scènes du rez-de-chaussée and du premier étage, baignoires and premières loges de balcon 10; fauteuils de premier balcon 10 and 8; fauteuils d'orchestre 8; avant-scenes and fauteuils d'orchestre 6; fauteuils and loges de première galerie 4 and 3; deuxième galerie 2 fr.

Théâtre Lyrique de la Renaissance (Pl. R, 24; *III*), next door to the preceding. Comic operas.

Avant-scènes du rez-de-chaussée and balcon 10; baignoires 8; loges de balcon and fauteuils de balcon (1st and 2nd rows) 7; other rows and fauteuils d'orchestre 6; fauteuils and loges de première galerie 4 and 3; deuxième galerie 2 fr.

Théâtre Antoine (Pl. R, 24; *III*), Boul. de Strasbourg 14, for modern comedies. Excellent performances.

Avant-scènes du rez-de-chaussée and de balcon 8 fr.; loges 7 fr.; baignoires 6 fr.; fauteuils d'orchestre and fauteuils de balcon (first row) 5 fr.; fauteuils de balcon (other rows) 4 fr.; loges des foyer and fauteuils de foyer (first row) 3 fr.; avant-scènes de foyer $2\frac{1}{2}$ fr. — The prices en location (p. 32) are the same.

Théâtre de la Gaîté (Pl. R, 24; *III*), Square des Arts-et-Métiers. It has several times changed its name and its specialty; at present comic operas, spectacular pieces, etc., are given.

Avant-scènes du rez-de-chaussée and de première galerie and baignoires 10; fauteuils and loges de première galerie 8; fauteuils d'orchestre 7; avant-scènes, loges, and fauteuils de deuxième galerie 5; stalles d'orchestre 4; stalles de deuxième galerie 3; de troisième galerie $2\frac{1}{2}$ and 2 fr.

Théâtre du Châtelet, Place du Châtelet (Pl. R, 24; *V*), a very roomy edifice, specially fitted up for spectacular pieces and ballet.

Loges (6 and 8 seats) and baignoires (4 seats) $7\frac{1}{2}$ fr.; fauteuils de balcon 8; fauteuils d'orchestre 8 and 6; stalles de galerie 5; premier amphithéâtre 3; deuxième amphithéâtre $2\frac{1}{2}$ fr.

Théâtre Sarah Bernhardt (Pl. R, 23; *V*), Place du Châtelet, opposite the preceding, for dramas and comedies, under the management of the celebrated actress.

Avant-scènes du rez-de-chaussée and de balcon, 15 fr.; baignoires, loges, and fauteuils de balcon premier rang 12; fauteuils de deuxième rang

and d'orchestre 10; loges de première galerie 7; fauteuils de première galerie 6; avant-scènes de première and de deuxième gal. 4; stalles de parterre 3½; fauteuils de deuxième galerie 2½ fr. — The prices en location (p. 32) are the same.

Théâtre des Nouveautés (Pl. R, 21), Boulevard des Italiens 28; for operettas, vaudevilles, etc.

Avant-scènes du rez-de-chaussée and des premières (4 seats) 12½ fr.; baignoires and loges de balcon (5 and 4 seats) 8; avant-scènes de deuxième galerie 8; fauteuils d'orchestre and de balcon 7; loges and fauteuils de deuxième galerie 4; stalles de troisième galerie 3 fr.

Bouffes Parisiens (Pl. R, 21; *II*), a small theatre in the Passage Choiseul, the specialty of which is operettas.

Avant-scènes du rez-de-chaussée (5 seats) 10; baignoires and loges de balcon (5 and 4 seats) 8; avant-scènes de deuxième galerie 8; fauteuils d'orchestre and de balcon 7; loges and fauteuils de deuxième galerie 4; stalles de troisième galerie 2 fr.

Ambigu-Comique (Pl. R, 24; *III*), Boulevard St. Martin 4; dramas, melodramas, and 'patriotic' pieces.

Premières avant-scènes 9; premières loges 8; fauteuils d'orchestre 7, 6, and 5; fauteuils de foyer 4 and 3 fr.

Opéra Populaire (Pl. R, 27; *III*), Rue de Bondy 40, near the Boulevard St. Martin.

Fauteuils de balcon 5 fr.; fauteuils d'orchestre 4 and 3; stalles 2; première galerie 1 fr. 50; deuxième galerie 1 fr. and 75 c.

Among the best of the other theatres are the following: —

Théâtre de Cluny, Boul. St. Germain 71, near the Musée de Cluny, the 'Gymnase' of the left bank (seats 1-6 fr.). — *Athénée*, Rue Boudreau, Square de l'Opéra (Pl. R 18, *II;* 1½-8 fr.). — *Déjazet*, Boul. du Temple 41 (½-5 fr.). — *Théâtre de la République*, Rue de Malte 50, near the Place de la République (½-6 fr.).

The *Théâtre Robert Houdin*, Boulevard des Italiens 8, for conjuring of all kinds, may also be mentioned here. Admission 2 to 5 fr.

Equestrian Performances, accompanied by acrobatic feats, pantomime, etc., are exhibited at the following circuses: —

Nouveau Cirque, Rue St. Honoré 47 (Pl. R, 18; *II*), with an arena which may be flooded at a moment's notice for aquatic spectacles. The floor is formed of perforated planks covered with matting; at a given signal the matting is rolled up, the planking descends, and water gushes in on all sides. Performances from 1st Oct. to 30th June. Adm. 5, 3, and (promenade only) 2 fr.

Cirque Palace (formerly *Cirque d'Été;* Pl. R, 15, *II*), Avenue Matignon, near the Rond-Point des Champs-Elysées. Performances every evening from April to October. Seats for 3500. Admission 10, 6, and 3 fr.

Cirque d'Hiver (Pl. R, 27; *III*), Rue de Crussol 6. Performances from 1st Nov. to 30th April. Adm. ½-2 fr.

Cirque Médrano (Pl. B, 20), Rue des Martyrs 72ter. Admission 75 c. to 3 fr.

Hippodrome (Pl. B, 17), Rue Caulaincourt 3, near the Cemetery of Montmartre.

Music Halls. The *Folies-Bergère*, Rue Richer 32 (Pl. B, 21; *III*), is a very popular resort, half theatre, half café-concert. Visitors either take seats or promenade in the gallery, while the performances are going on on the stage. Smoking allowed. Adm. 2-6 fr. — The *Folies-Marigny*, Avenue Marigny (Pl. R, 15; *II*), in summer only (adm. 3-8 fr.); the *Olympia* (adm. 7 fr.), Boulevard des Capucines 28; and the *Casino de Paris* (2-5 fr.), Rue de Clichy 16 (Pl. B, 18), are establishments of the same kind. Some of the Cafés-Concerts provide similar entertainments.

Cafés-Concerts. The music and singing at these establishments is never of a high class, while the audience is of a very mixed character. The entertainments, however, are often amusing, and sometimes consist of vaudevilles, operettas, and farces. Smoking allowed. The alluring display of the words '*entrée libre*' outside the cafés-chantants is a ruse to attract the public, as each visitor is obliged to order refreshments (a '*consommation*'), which are generally of inferior quality, at a price of $^3/_4$-5 fr., according to the seat and the reputation of the place. — The following may be mentioned. In summer: *Café des Ambassadeurs* ($^1/_2$-5 fr.), in the Champs-Elysées, the first on the right; the *Alcazar d'Été* ($^1/_2$-5 fr.), the second on the right; and the *Jardin de Paris*, on the left. In winter (a few open also in summer): the *Scala*, Boul. de Strasbourg 13, with a handsome saloon, unroofed in summer (adm. 1-6 fr.); the *Eldorado*, No. 4, nearly opposite; *Parisiana*, Boul. Poissonnière 27 (adm. 2-6 fr.); *Concert Parisien*, Rue du Faubourg-St-Denis 37 ($^1/_2$-3 fr.); *Petit Casino*, Boul. Montmartre 12 ($1^1/_2$ and 1 fr., with a 'consommation'); *Bataclan*, Boul. Voltaire 50 ($^3/_4$-4 fr.); *Le Grand-Guignol*, Rue Chaptal 20 bis; *La Cigale*, Boul. Rochechouart 122 ($^3/_4$-5 fr.); the *Gaîté Rochechouart*, Boul. Rochechouart 15; *Divan Japonais*, Rue des Martyrs 75 ($^3/_4$-5 fr.); *La Pépinière*, Rue de la Pépinière 9, near the Gare St. Lazare (80 c.-$2^1/_2$ fr.).

Cabarets Artistiques. The establishments that have attained a certain celebrity under this name are a kind of cross between the café-concert and the café-brasserie. The entertainments, which consist of songs, mystic illusions, shadow-plays, etc., are often clever, but presuppose a considerable knowledge of colloquial French. These cabarets are scarcely suitable for ladies. Most of them are situated at Montmartre ('La Butte'): *L'Ane Rouge*, Avenue Trudaine 28; *Le Mirliton, Conservatoire de Montmartre*, Boul. Rochechouart 84 and 108; *Le Carillon*, Rue de la Tour d'Auvergne 43; *Cabaret de l'Enfer* and *Cabaret du Ciel*, *Cabaret du Néant*, *Cabaret des Quat'z-Arts*, Boul. de Clichy 53, 34, and 62; *La Roulotte*, Rue de Douai 42; *Le Tréteau de Tabarin*, Rue Pigalle 58.

Balls. The public masked balls given during the Carnival (see announcements in newspapers and placards) are among the most striking and extravagant of the peculiar institutions of Paris. These 'bals masqués' begin at midnight and last till dawn. The most important are those in the Opera House, of which three take place between January and Shrove Tuesday and one at 'Mi-Carême' or Mid-Lent (admission for gentlemen 20, ladies 10 fr.; ladies in masks, gentlemen in masks or evening costume). Visitors with

ladies had better take a box. During the Carnival masked balls are held in the *Olympia* (p. 36), the *Casino de Paris* (p. 36), etc.

Salles de Danse. The 'balls', which take place all the year round at these public dancing-rooms, may be regarded as one of the specialties of Paris. Many of these entertainments, however, have for some years past been to a great extent 'got up' for the benefit of strangers, numbers of the supposed visitors being hired as decoys by the lessee of the saloon. It need hardly be said that ladies cannot attend these balls. The chief of these places of amusement on the right bank is perhaps the *Moulin Rouge*, Boul. de Clichy 88 (Pl. B, 17), opposite the Rue Fontaine, which is also a kind of music-hall (adm. 2 or 3 fr. according to the entertainment). — The *Bal Bullier*, Avenue de l'Observatoire 33 (Pl. G, 19; p. 285), in the Quartier Latin, is noted as a resort of students (adm. 1 or 2 fr., chief days Sun. and Thurs.). — The dances of the *Moulin de la Galette*, Rue Lepic 79, Montmartre, and of the *Salle Wagram* (1 fr.), Avenue de Wagram 39bis, near the Arc de Triomphe, are also popular.

Panoramas. The Battle of Jena, with 10 dioramas, by Poilpot, Boulevards Delessert 1, near the Trocadéro (Pl. R, 8; *I*). The Bastille, also by Poilpot, Place Diderot or Mazas (Pl. R, 25; V). Several at Montmartre (religious subjects) near the church of the Sacré-Cœur (p. 205). Adm. ½-1 fr.

The **Musée Grévin,** Boul. Montmartre 10, is a collection of wax figures; adm. (1-11 p.m.) 2, Sun. 1 fr., children at half-price. Orchestra from 3 to 6 and 8 to 10.45. — Establishments of a similar kind are the *Musée de la Porte St. Denis*, Boul. St. Denis 8 (50 c.), and the *Nouveau Musée*, Boul. Montmartre 14 (50 c.).

Phonographs: *Salon des Phonographes* (Pathé), Boulevard des Italiens 26; *Columbia*, Boulevard des Italiens 34.

10. Concerts, Art Exhibitions, Sport, and Clubs.

Concerts. The concerts of the *Conservatoire de Musique* (p. 76), Rue du Faubourg-Poissonnière, which enjoy a European celebrity, take place every Sunday from January to April. The highest order of classical music is performed with exquisite taste and precision. As all the seats are taken by subscription, admission for strangers is possible only when tickets are returned by subscribers (apply 9-11 a.m. to the office, Rue du Conservatoire 2). — Premières loges and stalles de galerie 15 fr.; stalles d'orchestre 12 fr.; loges du rez-de-chaussée 10 fr.; deuxièmes loges 9 fr.; troisièmes loges and stalles d'amphithéâtre 5 fr.; amphithéâtre 4 fr.

The *Concerts Lamoureux*, for classical and Wagner music, also take place on Sunday afternoons in winter in the Théâtre de la République (p. 35). Adm. 1½-8 fr.

Similar to the last are the *Concerts Colonne*, which are held on Sun. afternoon in winter in the Théâtre du Châtelet, and on Thurs. afternoon in the Nouveau Théâtre, Rue Blanche 15 (adm. 2-8 fr.).

Besides the above regular concerts, others are given occasionally at the concert-rooms of *Erard*, Rue du Mail 13; *Pleyel*, Rue Rochechouart 22; and other places. See bills and newspaper advertisements (adm. 5-20 fr.).

Open-air concerts in summer at the *Jardin d'Acclimatation* (p. 162). *Military Bands* also play (4-5 or 5-6 p.m.) in the gardens of the Tuileries (Sun., Tues., and Thurs.), the Palais-Royal (Sun., Wed., and Frid.), the Luxembourg (Sun., Tues., and Frid.), and in several other parks and squares; the favourite isthat of the Garde Républicaine (programmes in the daily papers).

The best **Church Music** is heard at the *Madeleine* (p. 81), *St. Roch* (p. 85), *La Trinité* (p. 196), *Notre-Dame* (p. 224), and *St. Sulpice* (p. 253).

Art Exhibitions. A number of exhibitions of art take place annually in Paris towards the end of winter and in spring, of which particulars are advertised in the 'Chronique des Arts' (every Sat.) and other newspapers. The annual exhibitions of the *Société des Beaux Arts* and the *Société des Artistes Français* are to be held from 1901 onwards in the Grand Palais des Beaux-Arts (p. 157). In 1900 the show of the last-named society is established in temporary quarters in the Place Breteuil (Pl. R, 13; *IV*). **Exhibitions** are also organized by the *Cercle Artistique et Littéraire* (p. 39) and by the *Union Artistique* (p. 39). Smaller exhibitions are held in the *Galerie Georges Petit*, Rue de Sèze 8; the *Galerie Durand-Ruel*, Rue Laffitte 16; the *Art Nouveau* (Bing), Rue de Provence 22.

Horse Races *(Courses)* take place from February to November, at Auteuil (p. 161); Longchamp (p. 162), where the Grand Prix, the chief French race, is decided, usually on the second Sunday after the English Derby; Chantilly (p. 369); Vincennes (p. 305); Neuilly-Levallois (Pl. B, 4; trotting-matches); La Marche (p. 327); Enghien (p. 339); Maisons-Laffitte (p. 344); St. Ouen (p. 209); Colombes (p. 342), etc. Full details in the newspapers. — Members of the English Jockey Club are admitted to all the privileges of the French Jockey Club (p. 39).

Boating is a favourite summer-recreation, the chief starting-points being Asnières (p. 291), Argenteuil (p. 341), Chatou (p. 327), and Bougival (p. 329) on the Seine, and Joinville-le-Pont (p. 305) and Nogent (p. 306) on the Marne. Regattas are frequently held.

Cycling is one of the favourite amusements of the day, and is largely patronized by ladies, many of whom wear 'rational' dress. For police-regulations, etc., see p. xv.

The largest cycling clubs in France are the *Touring Club de France*, Place de la Bourse 10 (75,000 members), and the *Union Vélocipédique de France*, Rue des Bons Enfants 21 (20,000 members). Comp. the 'Annuaire Général de la Vélocipédie', published annually in Paris.

Cycles may be hired (1 fr. per hr., 3 fr. per half-day, 5 fr. per day) at almost all the cycle shops, especially those in the Avenue de la Grande-Armée. — Cycle-tracks: *Vélodrome Municipal du Bois de Vincennes* (p. 305), where the 'Grand Prix de Paris' is competed for in June; *Vélodrome du Parc des Princes*, at Auteuil; etc. — *Dealers*, see p. 42. — Maps, see p. 43.

Automobiles are also now much 'en vogue' in France. The *Automobile Club de France* (see below) ranks among the first French clubs. The Parisian calls the machine 'Teuf teuf', and the drivers 'Chauffeurs' and 'Chauffeuses'.

Skating *(Patinage)* is much practised in Paris, the favourite resort being the artificial ponds in the Bois de Boulogne. There is a *Skating Club*, for which one of the ponds is reserved (see p. 162). Many skaters go to Versailles, where the Grand Canal in the park of the Château presents a larger surface of ice and is less crowded than the lakes of the Bois de Boulogne. A portion of the canal is reserved (adm. 1 fr.). Military band on Sun. afternoon. — Skating on artificial ice is practised from October to the end of April at the *Palais de Glace* in the Champs-Elysées (Pl. R, 15, *II*; adm. in the morning and evening 3, afternoon 5 fr.).

Other amusements are *Football*, played especially in the Bois de Boulogne, near the lakes; *Cross-Country Runs* or *Paper-Chases* ('rallye-papers'), in the woods in the direction of St. Cloud, Ville d'Avray, and Meudon; *Bowls*, with clubs in the Bois de Boulogne and Bois de Vincennes; *Polo*, in the Bois de Boulogne, near the Pont de Suresnes; *Cricket; Lawn Tennis*. There is a *Golf Course* at Maisons-Laffitte (p. 344).

Clubs *(Cercles).* - The following are the principal clubs of Paris, to most of which strangers are admitted during their stay on the introduction of a member: *Jockey Club*, Rue Scribe, 1bis; *Cercle Militaire* (or 'Cercle National des Armées de Terre et de Mer'), Avenue and Place de l'Opéra; *Cercle National*, Avenue de l'Opéra 5; *Union Artistique* ('l'Epatant'), Rue Boissy-d'Anglas 5; *Cercle de la Rue Royale*, Place de la Concorde 4; *Cercle de l'Union*, Boulevard de la Madeleine 11; *Cercle Artistique et Littéraire*, Rue Volney 7; *Yacht Club*, Place de l'Opéra 6; *Automobile Club*, Place de la Concorde 6; *Grand Cercle Républicain*, Rue de Grammont 30; *Cercle des Capucines*, Boul. des Capucines 6; *Sporting Club*, Rue Caumartin 2; *Cercle des Chemins de Fer*, Rue de la Michodière 22; *Cercle de l'Escrime*, Rue Taitbout 9; *Grand Cercle*, Boul. Montmartre 16; *Cercle Central*, Rue Vivienne 36; *Cercle Agricole*, Boul. St. Germain 284; *Cercle de la Librairie*, Boul. St. Germain 117; *Club Alpin Français*, Rue du Bac 30; *Touring Club*, Place de la Bourse 10. — Gaming is practised extensively in most of the clubs.

11. Shops and Bazaars.

Shops. With the exception of the houses in the aristocratic Faubourg St. Germain, there are few buildings in central Paris which have not shops on the groundfloor. The most attractive are those in the Grands Boulevards, the Rue de la Paix, Avenue de l'Opéra, Rue Royale, Rue Vivienne, and Rue de Rivoli.

A few of the best and most respectable of the innumerable and tempting 'magasins' of Paris are here enumerated. The prices are generally somewhat high, and not always fixed, especially when

the purchaser is not thoroughly versed in French. Strangers should avoid shops in which 'English spoken' is announced, as the English-speaking shopman is almost always 'temporarily absent', and the use of English only invites an attempt to fleece the foreigner. Those shops which announce a *Vente Forcée* or *Liquidation* should also be avoided. Those are most satisfactory in which the price of each article is marked on it in plain figures.

The Grands Magasins de Nouveautés, large establishments for the sale of all kinds of materials for ladies' dress, trimmings, laces, etc., form a very important feature of modern Paris, and owing to the abundant choice of goods they offer are gradually superseding the smaller shops. Perhaps the most important of these establishments is the *Bon Marché*, Rue du Bac 135 and 137, and Rue de Sèvres 18-24 (Pl. R, 16; *IV*), rather distant from the centre of the town, with which may be mentioned the *Grands Magasins du Louvre*, in the Place du Palais-Royal (Pl. R, 20, *II*; p. 59), with reading and writing rooms, and a buffet where refreshments are dispensed gratis. Of a similar character are: *Le Printemps*, at the corner of the Boul. Haussmann and the Rue du Havre; the *Petit St. Thomas*, Rue du Bac 27-35; *A la Place Clichy*, in the place of that name; the *Ville de St. Denis*, Rue du Faubourg-St-Denis 91-95; *Pygmalion*, corner of the Rues St. Denis and de Rivoli, and Boul. de Sébastopol 9-13; the *Samaritaine*, Rue du Pont-Neuf and Rue de Rivoli, moderate. The prices affixed to articles in the windows and at the doors of these establishments are often no criterion of those charged within.

Similar to these Grands Magasins de Nouveautés are the Bazaars, at some of which all kinds of household requisites and luxuries may be obtained, while others devote themselves to cheap goods of every kind. Perhaps the most attractive of the former is the large *Bazar de l'Hôtel-de-Ville*, Rue de Rivoli 50-54, beside the Hôtel de Ville. The *Ménagère Bazaar*, Boul. Bonne-Nouvelle 20, has lately been rebuilt. Of a similar character are the *Nouvelles Galeries*, Avenue de Clichy 43. Among the others may be mentioned the *Bazar de l'Ouest*, Rue d'Amsterdam, near the Gare St. Lazare, the *Galeries Métropole*, Rue du Faubourg-Montmartre 16 & 18, and the *Bazar du Château d'Eau*, Rue du Faubourg-du-Temple 2.

Antiquities and Curiosities: *Laurent*, Rue Meyerbeer 2, first floor; *Stettiner*, Rue St. Georges 7; *Lowengard*, Boul. des Capucines 1; *A la Croix de ma Mère*, Quai Malaquais 19; *Jamarin*, Rue de Clichy 35; *Seligmann*, Place Vendôme 23 (Rue de la Paix). — Chinese and Japanese Goods: *Dai-Nippon*, Boul. des Capucines 3 & 5.

'Articles de Voyage': *Bazar du Voyage* and *Moynat*, Avenue de l'Opéra 3; *Au Départ*, same street 29; *Goyard*, Rue St. Honoré 223; and at the *Bazaars* (p. 40). English goods at *Old England*, Boul. des Capucines 12.

Bootmakers (*bottier, cordonnier;* boots and shoes, *chaussures*):

Poivret, Rue des Petits-Champs 32; *Pinet*, Boul. de la Madeleine 1 and Rue de Paradis 44; *Delail*, Passage Jouffroy 46; *Bacquart*, Passage Jouffroy 35. — For Ladies: *A la Merveilleuse*, Avenue de l'Opéra 24; *A la Gavotte*, same street 26; *Ferry*, Rue des Pyramides 9. — Ready-made boots and shoes may be procured in almost every street: *Au Prince Eugène*, Rue de Turbigo 29; *Raoul*, Boul. des Italiens 22; and many others. — English boots and shoes at Boulevard Montmartre 3, 15, and 21; Boul. des Capucines 8.

Bronzes *(bronzes d'art)*: **Barbedienne*, Boul. Poissonnière 30; **Thiébaut*, Avenue de l'Opéra 32; *Siot-Decauville*, Boul. des Italiens 24; *Ardavani*, Boul. des Italiens 27; *Boudet*, Boul. des Capucines 43; *Caisso & Cie.*, Boul. de la Madeleine 1; *Colin*, Boul. Montmartre 5; *Susse Frères*, Place de la Bourse 31. — Church bronzes and ornaments in the vicinity of St. Sulpice (p. 253).

Chemists and Druggists: *Pharmacie Normale*, Rue Drouot 19; *Ferré*, Rue de Richelieu 102; *Pharmacie Centrale des Boulevards*, Rue Montmartre 178; *Homéopathique*, Boul. Haussmann 21; *Tanret*, Rue Basse-du-Rempart 64; *T.P. Hogg*, *Swann*, Rue de Castiglione 2 and 12; *Roberts & Co. (Shorthose)*, Rue de la Paix 5; *W. D. Hogg*, Avenue des Champs- Elysées 62 (the last four are English).

Chocolate, Tea, etc.: *Compagnie Coloniale*, Ave. de l'Opéra 19; *F. Marquis*, Passage des Panoramas 57-59, Rue Vivienne 44, and Boul. des Capucines 39; *Lombart*, Boul. des Italiens 11; *Masson*, Boul. de la Madeleine 9, Rue de Rivoli 91, and Rue du Louvre 8; *Pihan*, Rue du Faubourg-St-Honoré 4; *Guérin-Boutron*, Boul. Poissonnière 29; *Potin*, see Delicacies. See also Confiseurs.

Cigars. The manufacture and sale of tobacco ('caporal ordinaire' and 'supérieur') and cigars is a monopoly of government. The shops, called *débits de la régie*, are distinguished by their red lamps. The prices and quality are the same everywhere. English and American tobacco may be obtained at various shops in the Rue de Rivoli, the Boulevards, and other streets frequented by strangers.

Good imported cigars (25 c. each, and upwards) may be purchased at the principal depôt, Quai d'Orsay 63, at the Place de la Bourse 15, at Rue St. Honoré 157 ('A la Civette'), or at the Grand-Hôtel. The home-made cigars usually smoked are the *Bordelais* at 5 c. each, *Étrangers* at 10 c., *Demi-Londrès* 15 c., *Médianitos* at 20 c., *Régalias* and *Camélias* at 25 c., *Londrès* at 30 c., and *Londrès extra* at 35 c. There are also special brands manufactured for the restaurants, cafés, etc. (25-50 c., each). Cigarettes are sold in packets of twenty at 50-80 c. Oriental cigarettes are to be had at Boul. des Capucines 12 and Place de la Bourse 15. The ordinary smoking-tobacco is of two qualities *(caporal ordinaire, caporal supérieur)*, sold in packets of 40 grammes at 50 and 80 c. There are also much more expensive varieties.

Passers-by may avail themselves of the light burning in every tobacco shop without making any purchase.

Confiseurs (comp. p. 22): *Boissier*, Boul. des Capucines 7; *Gouache*, Boul. des Italiens 18; *Siraudin (L. Marquis)*, Place de l'Opéra 3 and Boul. des Capucines 17; *Rebattet*, Rue du Faubourg-St-Honoré 12; *Bonnet*, Rue Vivienne 31, Place de la Bourse; *Seugnot*, Rue du Bac 28; *Fuller* (American confectionery), Rue Daunou 4.

— Preserved Fruits *(fruits confits)* are sold in these shops and in most large groceries. Price about 5 fr. per kilogramme ($2^1/_5$ lbs.).

Cycles. *Clément-Humber*, Rue du Quatre-Septembre 19; *Rochet*, same street 29; *American Cycles*, Rue Halévy 16; *Gladiator*, Boul. Montmartre 18; *Peugeot*, Avenue de la Grande-Armée 22; *Singer*, same avenue 45. Many other dealers, including some of the best English makers, also have shops in the Avenue de la Grande-Armée.

Delicacies (preserved meats, etc.; *comestibles*): *Corcellet*, Avenue de l'Opéra 18; *Potel & Chabot*, Boul. des Italiens 25 and Rue Vivienne 28; *F. Potin*, Boul. de Sébastopol 99-103, Boul. Malesherbes 45-47, and Faubourg-St-Antoine 99 (also 'English-American grocer'); *Testot*, Rue de la Chaussée-d'Antin 15; *Faguais*, Avenue des Champs-Elysées 42, *Winterborn*, same avenue 73 (these two 'English-American' grocers). — Salted Provisions: *Maison du Jambon d'York* (Olida), Rue Drouot 11.

Dressmakers, Milliners, etc. The most fashionable shops are to be found in the neighbourhood of the Opéra: Rue de la Paix, Rue Taitbout, Rue Louis-le-Grand, Rue du Quatre Septembre, and the adjoining Boulevards. At these a simple walking-dress is said to cost not less than 400 fr., while an evening-costume may amount to 1500 fr. Hats and bonnets range from 60 to 120 fr. according to style. It is generally possible to reduce the prices by a little bargaining. The *Grands Magasins* (p. 40) have lower charges and employ skilful modistes; while ready-made clothing can also be obtained there, as well as in the shops mentioned under Tailors.

Engravings *(estampes, gravures)* and Photographs: **Goupil & Cie.*, Boul. des Capucines 24; **Braun*, Avenue de l'Opéra 43 and Rue Louis-le-Grand 18 (photographs of paintings; comp. p. 109); *E. Hautecoeur*, Avenue de l'Opéra 35 (views of Paris); *Martinet*, Boul. des Capucines 12, at the Grand Hôtel, and Rue de Rivoli 172.

Fancy Articles, see 'Articles de Voyage', Toy Shops, Bronzes, Leather; also Bazaars (p. 40).

Fans *(éventails)*: *Faucon*, Avenue de l'Opéra 38; *Kees*, Boul. des Capucines 9; *Duvelleroy*, Boul. des Capucines 35.

Furniture (artistic): *Jansen*, Rue Royale 6; *Viardot*, Avenue de l'Opéra 28; *Idrac*, Boul. Haussmann 19; *Levieil*, Rue Taitbout 38; *Dager*, Rue Vivienne 47. — English furniture: *Maple*, Square de l'Opéra and Rue Boudreau.

Furriers: *Révillon Frères*, Rue de Rivoli 77-81; *Compagnie Russe*, Rue de la Chaussée-d'Antin 26; *Grunwaldt*, Rue de la Paix 6; *Rufin*, Avenue de l'Opera 30; *A la Ville de Bombay*, Boul. des Capucines 35; *Bougenaux-Lolley*, Rue St. Honoré 249.

Glass (porcelain, etc.): *Boutigny*, Passage des Princes (Boul. des Italiens) and Péristyle Montpensier, to the W. of the Galerie d'Orléans (Palais-Royal); *A la Paix*, Avenue de l'Opéra 34; *Union des Grands Fabricants*, same avenue 12; *Grand Dépôt*, Rue Drouot 21. — *Venetian Glass* (Salviati), Avenue de l'Opéra 16. — Art Pottery

(fayence): *Deck*, Rue Halévy 10. — *Golfe Juan Pottery*, Avenue de l'Opéra 36. — Earthenware: *Delaherche*, Rue Halévy 1; *Produits Céramiques Muller*, Rue Halévy 3.

GLOVERS (glove, *le gant;* kid glove, *gant de chevreau* or *de peau de chevreau*, or *de peau*): *A la Petite Jeannette*, Boul. des Italiens 3 (English ties, hosiery, etc.); *Au Carnaval de Venise*, Boul. de la Madeleine 3 (English goods); *Jourdain et Brown*, Rue Halévy 16; *Perrin*, Avenue de l'Opéra 45; *Persin*, Passage Jouffroy 24-26; *Au Roi d'Yvetot*, Pass. Jouffroy 29-31; *Grands Magasins* (p. 40).

GOLDSMITHS AND JEWELLERS: very numerous and tempting, especially in the Rue de la Paix, the Rue Royale, and the Avenue de l'Opéra. All genuine gold and silver articles bear the stamp of the Mint.

HAIRDRESSERS in almost every street, frequently in the entresol. — 'Taille de cheveux' 30-50 c., 'coup de fer' (curling) 25-50 c., 'pour faire la barbe' 20-30 c., 'friction' (shampoo) 50 c. — 'Coiffeurs' for ladies: *Auguste*, Rue de la Paix 7; *Dubois*, Rue Daunou 20; *Autard*, Rue de Castiglione 6 (2-5 fr.); *Gabriel*, Rue St. Honoré 229; and *Cotreau*, Rue Royale 18 (courtyard).

HATTERS *(chapeliers): Delion*, Boulevard des Capucines 24 and Passage Jouffroy 21-25; *A. Berteil*, Rue du Quatre-Septembre 10, Rue de Richelieu 79, and Boulevard St. Germain 134; *Gibus* (inventor of the folding hat), Rue du Quatre-Septembre 11; *Pinaud & Amour*, Rue de Richelieu 89; *René Pineau*, Rue de Richelieu 94.

HOSIERS AND SHIRTMAKERS. *Doucet*, Rue de la Paix 21; *Roddy* (also tailor), Boul. des Italiens 2; *Chemiserie du Palais Royal*, Rue St. Honoré 167 (shirt 8-13½ fr.); *Chemiserie Spéciale*, Boul. de Sébastopol 102 (3½-14½ fr.); *Maison des 100,000 Chemises*, Rue Lafayette 69 and Rue Madame 1; the *Grands Magasins* (p. 40), etc.

LEATHER WARES *(maroquinerie): Maquet*, Avenue de l'Opéra 19; *Brentano*, same avenue 37. See also 'Articles de Voyage'.

MAPS. *Barrère* (Andriveau-Goujon), Rue du Bac 4; *Baudoin*, military bookseller, Rue Dauphine 30 (1st floor); *Delorme*, Rue St. Lazare 80; *Challamel*, Rue Jacob 17 (charts).

Maps of the Environs of Paris. The *Army Ordnance Department* has published a coloured map on a scale of 1:20,000 (36 sheets at 85 c. each) and another uncoloured, 1:40,000 (9 sheets at 40 c.). *Barrère* has issued maps of the W. and N.W. districts (1:5000) for 2 fr. (uncoloured), of the department of the Seine (1:12,000) in 12 sheets at 2 fr., and of the environs of Paris (1:50,000) in 4 or 9 sheets in colours at 1½ or ¾ fr. — Cyclist maps: *Neal*, Rue de Rivoli 248 (Plan-Vélo series).

MUSIC: *Heugel (Au Ménestrel)*, Rue Vivienne 2 bis; *Noël*, Passage des Panoramas 22; *Choudens*, Boul. des Capucines 30; *Quinzard*, Rue des Capucines 24; *Durand*, Place de la Madeleine 4; *Hamelle*, Boul. Malesherbes 22; *Grus*, Place St. Augustin.

MUSICAL INSTRUMENTS. Pianos: **Erard*, Rue du Mail 13; **Pleyel*, Rue Rochechouart 22; *Herz*, Rue St. Lazare 20; *Gaveau*, Rue Blanche 32-34, Boul. St. Germain 230, etc.; *Bord*, Boul. Poisson-

nière 14 bis; *Kaps*, Boul. de la Madeleine 17. — Organs: *Cavaillé-Coll*, Avenue du Maine 15; *Merklin*, Rue Delambre 22. — Harmoniums: *Alexandre*, Rue Lafayette 81.

Opticians (spectacles, *des lunettes;* opera-glass, *des jumelles;* eye-glasses, *pince-nez*): *Chevalier*, Galerie de Valois 158 (Palais-Royal); *Fischer*, Avenue de l'Opéra 19; *Hazebroucq*, *Cam*, Rue de la Paix, Nos. 23, 24; *Armand*, *Franck-Valéry*, Boul. des Capucines 12, 25; *Comptoir Central d'Optique*, Rue Vivienne 26, moderate; *Derogy*, Quai de l'Horloge 33; *Iseli*, Boul. St. Germain 149; *Meyrowitz*, Rue Scribe 3 (American eye-glasses).

Perfumery: *Violet*, Boul. des Italiens 29; *Pinaud*, Place Vendôme 18 and Avenue de l'Opéra 7; *Piver*, Boul. de Strasbourg 10; *Gellé Frères*, Avenue de l'Opéra 6; *Lubin*, Rue Royale 11; *Guerlain*, Rue de la Paix 15; *Agnel*, Avenue de l'Opéra 16; *Rimmel*, Boul. des Capucines 9; *Botot*, Rue de la Paix 17, and Rue St. Honoré 229; *Oriza (Legrand)*, Place de la Madeleine 11; *Houbigant*, Rue du Faubourg-St-Honoré 19; *Dr. Pierre* (dentifrices), Place de l'Opéra 8; *Bully* (vinaigre de toilette), Rue Montorgueil 67.

Photographers: *Braun*, Rue Louis-le-Grand 18; *Nadar*, Rue d'Anjou 51; *Liébert*, Rue de Londres 6 (25-500 fr. per doz.); *Walery*, same street, 9; *Pirou*, Rue Royale 23 and Boul. St. Germain 5; *Benque*, Rue Royale 5; *Boyer*, Boul. des Capucines 35; *Rozé*, Boul. des Italiens 39; *Tourtin*, *Ladrey-Disderi*, Boul. des Italiens, Nos. 8, 6; *Reutlinger*, *Ogereau*, Boul. Montmartre, Nos. 21, 18; *Chalot*, Rue Vivienne 18; *Pierre-Petit*, Place Cadet 3. — Photographic Apparatus: *Photo-Holl*, Rue Scribe 5; *Photo-Opéra*, Boul. des Capucines 8; *L. Reusse*, Rue des Pyramides 21; *H. Carette*, Rue Laffitte 27; *Agence Centrale de Photographie*, Rue de Chateaudun 2; *Office Central de Photographie*, Rue de Rennes 47. For sellers of photographs, see Engravings.

Pictures and Sculptures. At the galleries of *Durand-Ruel* and *Georges Petit* (p. 38); at *Goupil's* (see above, under Engravings); *Goldscheider* (sculptures), Avenue de l'Opéra 28; *Bernheim* (pictures), Av. de l'Opéra 36 and Rue Laffitte 8. — Ancient Pictures at *Ch. Sedelmeyer's*, Rue de la Rochefoucauld 6.

Tailors. The general remarks under Dressmakers (p. 42) may be repeated here. There are several good tailors in the Boulevard des Italiens, Avenue de l'Opéra, Rue Auber, etc. The following are said to be average prices in the Grands Boulevards: suit 200-400 fr., overcoat 150-200, dress-coat 150-250, trousers 50-60, waistcoat 45, jacket 110-150 fr. — Ready-made Clothing: *A la Belle Jardinière*, Rue du Pont-Neuf 2, a large establishment where garments of all kinds may be obtained; *Coutard*, Boul. Montmartre 4; *Old England*, Boul. des Capucines 12; *Maison de l'Opéra*, Avenue de l'Opéra 18 and 20; *A Réaumur*, corner of the Rues Réaumur and St. Denis; *A la Grande Fabrique*, Rue de Turbigo 50; *A St. Joseph*, Rue Montmartre 115-119.

Toy Shops: *Au Nain Bleu*, Boul. des Capucines 27; *Magasin des Enfants*, Passage de l'Opéra; *Au Paradis des Enfants*, Rue de Rivoli 156 and Rue du Louvre 1; and, about the New Year, in the *Grands Magasins* and *Bazaars*.

Watchmakers: *Leroy et Cie.*, Boul. de la Madeleine 7 (chronometers); *Rodanet*, Rue Vivienne 36; *Bréguet*, Rue de la Paix 12; *Detouche*, Boul. Poissonière 18; *Au Nègre*, Boul. St. Denis 19 (also jewellery); *Garnier*, Boul. Haussmann 17. — *Lepaute* (clocks), Rue Halévy 5; *Planchon*, Rue de la Chaussée-d'Antin 5.

Those who desire to transmit purchases direct to their destination should procure the services of a goods-agent (p. 28).

Flower Markets. *Quai aux Fleurs* (Pl. R, 23; *V*), on Wed. and Sat. (a bird-market on Sun.); *Place de la République* (Pl. R, 27; *III*), on Mon. and Thurs.; *Place de la Madeleine* (Pl. R, 18; *II*), on Tues. and Frid.; *Place St. Sulpice* (Pl. R, 16-19; *IV*), on Mon. and Thurs.; etc. There are beautiful flower-shops in the boulevards and elsewhere; *e.g. Labrousse*, Boul. des Capucines 12; *Lachaume*, Rue Royale 10; *Bories*, *Augustin*, Boul. St. Germain 108, 77.

Commissionnaires, or messengers, are to be found at the corners of some of the chief streets (no tariff; 1-2 fr. according to distance). Many of them are also *Shoeblacks* (20 c.).

12. Booksellers. Reading Rooms. Libraries. Newspapers.

Booksellers. *Galignani's Library*, Rue de Rivoli 224, with library (see p. 46); *Neal*, Rue de Rivoli 248, with library and reading-room (see p. 46); *Brentano*, Avenue de l'Opéra 37; these three are English and American booksellers.

Ollendorff, Rue de la Chaussée-d'Antin 50 (general agent for Baedeker's Handbooks). *Flammarion*, Boul. des Italiens 40, Boul. St. Martin 3, Galeries de l'Odéon, etc.; *Arnaud*, Avenue de l'Opéra 26; *Sevin*, Boul. des Italiens 8; *Dentu*, Avenue de l'Opéra 36bis and Boul. de Sébastopol 73. — *Haar & Steinert*, Rue Jacob 21, *Le Soudier*, Boul. St. Germain 174, *Vieweg*, Rue de Richelieu 67, and *Ch. Eitel*, Rue de Richelieu 18, for German books; *Boyveau*, Rue de la Banque 22, English and German books. — Rare books: *Morgand*, Passage des Panoramas 55; *Rouquette*, Passage Choiseul 69; *Conquet*, Rue Drouot 5. The famous house of *Hachette & Cie.* is at 79 Boul. St. Germain. — The *Second-Hand Book Stalls* on the quays on both banks, E. of the Pont Royal, are interesting. The shops in the Galeries de l'Odéon and the numerous bookshops near the Sorbonne may also be mentioned.

Reading Rooms. *Neal*, Rue de Rivoli 248 (adm. 25 c., per week 1 fr.), well supplied with English newspapers and English and American magazines. — Reading Room of the *New York Herald*, Avenue de l'Opéra 49 (adm. gratis), well supplied with American, English, and French newspapers. Both of these are frequented by ladies. — *Salon Littéraire*, in the Passage de l'Opéra (N. side of the Boul. des Italiens), Galerie du Baromètre 11 and 13, French, German, and English newspapers; adm. 30 c. — *Salons de Lecture* of

the same kind at the *Librairie de Paris*, Boul. Montmartre 20. — These reading-rooms are convenient places for letter-writing.

Circulating Libraries. *Bibliothèque Cardinal*, Place St. Sulpice, to the right of the church; *Neal*, Rue de Rivoli 248 (from 1 fr. per month); *Galignani*, Rue de Rivoli 224 (from 2 fr. per month); *Bibliothèque Universelle*, Rue Tronchet 4; *La Lecture Universelle*, Rue des Moulins 5 (2 fr. per month, 10 fr. per annum); *Librairie Internationale*, Rue Chauveau-Lagarde 14; *Delorme*, Rue St. Lazare 80; *Bibliothèque Ollier*, Rue Bonaparte 76.

Newspapers. The oldest Parisian newspaper is the 'Gazette de France', which was founded in 1631 by Renaudot (p. 224). No fewer than 150 new journals appeared in 1789, 140 in 1790, and 85 in 1791, but most of these were suppressed at various times by government, Napoleon finally leaving only thirteen in existence. On the restoration of the monarchy about 150 newspapers and periodicals were published, but only eight of these concerned themselves with political matters. Since then the number has been constantly on the increase, and now amounts to about 2600. The political papers number over 150, and are sold in the streets or at the 'kiosques' in the Boulevards (p. 74). The larger papers cost 10 or 15 c., the smaller 5 c.

Morning Papers. Republican: *Le Petit Journal* (largest circulation); *Le Matin*, *La Libre Parole* (antisemitic); *L'Intransigeant* (Henri Rochefort); *Le Journal*, *L'Echo de Paris* (these two more literary than political); *L'Eclair*; *Le Petit Parisien*; *La Lanterne*; *Le Radical*; *Le Rappel*; *L'Evénement*; *Le Siècle*; *La Petite République*; *L'Aurore*; *La Fronde*. — Conservative: *Le Gaulois*, *Le Soleil* (these two Orleanist); *L'Autorité* (Bonapartist); *L'Univers*, *La Croix* (both clerical); *Le Moniteur Universel*. The *Figaro*, the most widely circulated of the larger papers (15 c.), may also be called Conservative, but is rather a witty literary sheet than a serious political journal. — Unclassified: *Le Journal Officiel*.

Evening Papers. Republican: *Le Journal des Débats* (10 c.; one of the best Parisian papers); *Le Temps* (15 c.; well edited and influential); *La République Française*; *Le Soir* (15 c.); *La Liberté*; *La Patrie*; *Le Petit Bleu*; *La Presse*. — Conservative: *La Gazette de France* (royalist).

Reviews and Periodicals: *La Revue des Deux Mondes* (the oldest); *Nouvelle Revue* (Republican); *Le Correspondant* (Conservative); *Revue Britannique*; *Revue Illustrée* (artistic); *Revue des Revues*; *Revue Générale des Sciences*; *Revue Scientifique*; *La Nature*; *Revue Bleue*, *Revue Blanche* (both literary); *Revue Larousse* (general); *Revue de Paris*.

Illustrated Journals: *L'Illustration*; *L'Univers Illustré*; *Le Journal Amusant*; *Le Charivari*; *La Vie Parisienne*; *Le Tour du Monde*. Most of these are issued weekly.

English, German, and other foreign journals are sold in the kiosques near the Grand-Hôtel and in some others on the principal boulevards. — *The Daily Messenger* (20 c.), formerly 'Galignani's Messenger', an English paper published in Paris (office, Rue St. Honoré 167), has been in existence for over 80 years. It contains an excellent summary of political and commercial news, the latest information from England, the United States, and the whole of the Continent, and a list of the principal sights and amusements

of Paris. The English and American places of worship (p. 49) are enumerated every Saturday. — The European edition of the *New York Herald* (office, Avenue de l'Opéra 49) is a daily paper of a similar kind (price 15 c., Sun. 25 c.). — The *American Register* (office, Boul. Haussmann 39), with lists of American travellers in Europe and general news (30 c.), and the *English & American Gazette* (20 c.) are published every Saturday.

Strangers desiring to learn French or other languages will find ample facilities at the *Berlitz School of Languages*, Avenue de l'Opéra 7, and at the *Institut Rudy*, Rue Caumartin 4, where a course of three lessons per week costs 10-15 fr. a month. Private lessons are also given. The *Institut Polyglotte*, Rue de la Grange-Batelière 16, is a similar establishment. The addresses of private teachers may be obtained from Galignani and the other booksellers. — The *Franco-English Guild*, Rue de la Sorbonne 6, for women, supplies information regarding the conditions of study at the Sorbonne, the art-schools, and studios; the examinations held by the University of Paris; special branches of study; etc. The annual inscription fee, including use of dining-room and reading-room, is 10 fr.; course of ten lessons in French 30 fr.; full course of ten months 225 fr. — Girls who wish to combine the comforts of an American home with excellent opportunities for the study of French, history, and art will find these at the 'Study Home' of *Mrs. Edward Ferris*, 97 Boulevard Arago.

13. Baths. Physicians. Maisons de Santé.

Baths. WARM BATHS in the floating establishments on the Seine, and in many others in different parts of the town. Charges: 'Bain complet', $1^1/_2$-2 fr.; 'bain ordinaire' $^1/_2$-1 fr., towels extra. *De la Samaritaine*, below the Pont-Neuf, right bank (Pl. R, 20; *III*); *de Diane*, Rue Volney 5; *Vivienne*, Rue Vivienne 15; *Ste. Anne*, Rue Ste. Anne 63 and Passage Choiseul 58; *de la Madeleine*, Rue du Faubourg-St-Honoré 30, Cité du Retiro (80 c.-3 fr.); *de Jouvence*, Boul. Poissonnière 30 and Rue du Faubourg-Montmartre 4; *de la Chaussée-d'Antin*, Rue de la Chaussée-d'Antin 46; *Ventadour*, Rue des Petits-Champs 48, near the Avenue de l'Opéra; *Chantereine*, Rue de la Victoire 46 and Rue de Châteaudun 39; *du Passage de l'Opéra*, Passage de l'Opéra (Boul. des Italiens 10); *de la Bourse*, Rue St. Marc 16; *Piscine Montmartre*, Rue Montmartre 163; *St. Denis*, Rue du Faubourg-St-Denis 50 (with swimming-bath); *St. Germain-des-Prés*, Boul. St. Germain 180; *Racine*, Rue Racine 5; *du Colisée*, Rue du Colisée 14 (Champs-Elysées).

TURKISH, VAPOUR, and other baths: *Le Hammam*, Rue des Mathurins 18, corner of the Rue Auber (entrance for ladies, Boul. Haussmann 47), very handsomely fitted up (Turkish bath 5 fr.); *Balneum*, Rue Cadet 16bis, of the same category (2 fr.); *Hammam Monge*, Rue Cardinal-Lemoine 63, on the left bank (bath $1^1/_2$-$2^1/_2$ fr.). — *Piscine Rochechouart*, Rue de Rochechouart 65 ($1^1/_4$ fr.; reserved for ladies on Frid.). — *Bains Guerbois*, Rue du Bourg-l'Abbé 7. — *Bains de Fumigations*, Rue de Dunkerque 56. — *Bains d'Air Comprimé* (compressed-air baths), Rue des Pyramides 17.

Cold Baths in the Seine, open from May 1st to Sept. 30th: **Grande Ecole de Natation*, Quai d'Orsay, near the Pont de la Concorde (Pl. R, 14, 15; *II*); *Bains du Pont-Royal* (entered from the Quai Voltaire); *Henri IV.* (entrance near the statue on the Pont-Neuf); *Ouarnier*, Quai Voltaire, *Bains de Fleurs*, Quai du Louvre, to the right of the Pont-Neuf, both for ladies also.

The usual charges at these cold baths are: admission 20-60, swimming-drawers and towel 25, fee to the 'garçon' 10 c. — It should be observed that one half of each bath is generally very shallow, being intended for non-swimmers, while the other half is often not more than 6-9 ft. in depth. Divers should therefore use great caution.

Physicians. Should the traveller require medical advice during his stay in Paris, he should obtain from his landlord the name of one of the most eminent practitioners in the neighbourhood of his hotel or lodgings. Information may also be obtained at the English and other chemists' shops (p. 41), or at *Galignani's* (p. 45). As changes of address are not infrequent, the '*Bottin*', or Directory, may also be consulted. Usual fee from 10 to 20 fr. per visit or consultation. The following British and American physicians may be mentioned: —

British: *Dr. Herbert*, Rue Duphot 18; *Dr. J. Faure-Miller*, Rue Miroménil 8; *Dr. Anderson*, Avenue des Champs-Elysées 121; *Dr. Barrett*, Avenue de la Grande-Armée 12; *Dr. Cree*, Rue Volney 9; *Dr. Dupuy*, Avenue Montaigne 53; *Dr. R. Faure-Miller*, Rue Matignon 28; *Dr. Oscar Jennings*, Avenue Marceau 74; *Dr. Mercier*, Avenue Mac Mahon 15; *Dr. Pellereau*, Rue du Faubourg-St-Honoré 170; *Dr. Rivière*, Rue des Mathurins 25; *Dr. Leonard Robinson*, Rue d'Aguesseau 1; *Dr. Warden*, Rue Volney 9.

American: *Dr. Austin*, Rue Cambon 24; *Dr. Beach*, Rue Washington 21; *Dr. Boyland*, Rue Vernet 15; *Dr. Clarke*, Rue Cambacérès 2; *Dr. Deering*, Rue Godot-de-Mauroi 3; *Dr. H. Fischer*, Avenue Matignon 5; *Dr. Good*, Avenue du Bois-de-Boulogne 23; *Dr. Gros*, Rue Clement Marot 18; *Dr. Hein*, Avenue Victor Hugo 37; *Dr. Magnin*, Boulevard Malesherbes 41; *Dr. Pike*, Rue Français Premier 31; *Dr. Turner*, Avenue Victor Hugo 152.

Oculists: *Dr. Loubrieu*, Rue de Savoie 12; *Dr. Bull* (Amer.), Rue de la Paix 4; *Dr. Meyer*, Boul. Haussmann 73; *Dr. de Wecker*, Avenue d'Antin 31.

Dentists: *I. B. & W. S. Davenport*, Avenue de l'Opéra 30; *J. Evans*, Avenue de l'Opéra 19; *T. W. Evans*, Rue de la Paix 15; *Didsbury*, Rue Meyerbeer 3; *Barrett*, Avenue de l'Opéra 17; *Daboll*, Avenue de l'Opéra 14; *Duchesne*, Rue Lafayette 45; *Dugit*, Rue du 29 Juillet 6; *Rossi-Hartwick*, Rue St. Honoré 185; *Ryan*, Rue Scribe 19; *Rykert*, Boul. Haussmann 35; *Weber*, Rue Duphot 25.

Hospitals. Maisons de Santé. In case of a serious or tedious illness, the patient cannot do better than take up his quarters at one of the regular sanatory establishments. There are many well-conducted houses of the kind in Paris and the environs, where patients

are received at from 150 to 1000 fr. per month, including board and lodging, medical attendance, baths, etc., and where drawing-rooms, billiard-tables, gardens, etc., as well as good tables d'hôte, are provided for convalescents. The following may be recommended: — *Maison Municipale de Santé* (Dubois), Rue du Faubourg-St-Denis 200 (terms 5-16 fr. per day, everything included); *Maison des Hospitaliers de St. Jean-de-Dieu*, Rue Oudinot 19 (10-20 fr.); *Maison des Religieuses Augustines de Meaux*, Rue Oudinot 16 (for women; 300-500 fr. per month); *Etablissement Hydrothérapique d'Auteuil*, Rue Boileau 12; *Beni-Barde*, Rue de Miroménil 63; *Maison Rivet*, at St. Mandé, Grande Rue 106, for ladies.

The *Hertford British Hospital, or *Hospice Wallace* (Pl. B, 8), is a large Gothic edifice in the Rue de Villiers, at Levallois-Perret, near Neuilly, built and endowed by the late Sir Richard Wallace. It has accommodation for between thirty and forty patients, and is surrounded by a large garden. — Mention may also be made of the Protestant *Hospice Suisse* (for men; apply at the Swiss Embassy, Rue Marignan 15) and the *Maison des Diaconesses Protestantes* (for ladies), Rue de Reuilly 95. — Sick Nurses may be obtained at the **Holland Institution for English Hospital-trained Nurses*, Rue d'Amsterdam 25.

14. Divine Service.

English Churches. For the latest information, visitors are recommended to consult the Saturday number of The Daily Messenger or New York Herald (p. 47), or the Universal Tourist (every Thurs., 15 c.). At present the hours of service are as follows: —

Episcopal Church: — *English Church*, Rue d'Aguesseau 5, Faubourg St. Honoré, opposite the British Embassy; services at 10.30, 3.30, and 8. — *Christ Church*, Boul. Bineau 49, Neuilly; services at 10.30 and 3. — *St. George's Church* (Anglican), Rue Auguste-Vacquerie 7 (Avenue d'Iéna); services at 8.30, 10.30, and 8. — *Church of the Holy Trinity* (Amer.), Avenue de l'Alma 19bis; services at 10.30 and 4. — *St. Luke's American Chapel*, Rue de la Grande Chaumière 5, near the Boulevard Montparnasse; services at 8.30, 10.30, and 8.

English Congregational Services, Rue Royale 23, at 10.45 a.m.; also at the *Taitbout Chapel*, Rue de Provence 42 (behind the Grand Opera) at 2.30 p.m.

St. Joseph's Roman Catholic Church, 50 Avenue Hoche, mass on Sundays at 6, 7, 8, 9, 10, and 11.30; sermons at 10 and 3.15. Confessions heard daily, 6-9.

American Church, Rue de Berri 21; service at 11 a.m.

Church of Scotland, Rue Bayard 17, Champs-Elysées; services at 10.30 and 4.30.

Wesleyan Methodist Church, Rue Roquépine 4, Boulevard

Malesherbes; services at 11 and 8. — Service also at 3.30 p.m. on Sun. at Rue Demours 16, Asnières.

Baptist Church: Rue de Lille 48; French service at 2 p.m.; English service at 4 p.m.

New Jerusalem Church, Rue Thouin 12 (near the Pantheon); service at 3 p.m.

French Protestant Churches *(Temples Protestants)*. Calvinist: *L'Oratoire*, Rue St. Honoré 145; service at 10.15. — *Ste. Marie*, Rue St. Antoine 216, near the Bastille; service at 10.15, in winter at noon. — *Eglise de l'Etoile*, Avenue de la Grande-Armée 54; services at 10 and 4. — *Temple des Batignolles*, Boul. des Batignolles 46 (10.15 and 4). — *Eglise de Pentemont*, Rue de Grenelle 106 (10.15 and 4). — *St. Esprit*, Rue Roquépine 5 (10.15 and 1). — *Temple Milton*, Rue Milton (10.15). — *Temple de Passy*, Rue Cortambert 19 (Trocadéro; 10.15). — *Temple de Neuilly*, Boulevard d'Inkermann 8 (10.15).

Lutheran *(Confession d'Augsbourg)*: *Temple des Billettes*, Rue des Archives 24, to the N. of the Hôtel de Ville; service at 10.15 or 12.30 in French, at 2 in German. — *Temple de la Rédemption*, Rue Chauchat 16; service in German at 10.15, in French at 12. — *Swedish Church*, Boulevard Ornano 19 (2.30).

Free *(Libres)*: *Eglise Taitbout*, Rue de Provence 42; service at 10.15 a.m. — *Eglise du Nord*, Rue des Petits-Hôtels 17 (10.15). — *Temple du Luxembourg*, Rue Madame 58 (10.30 a.m. and 8 p.m.). — *Chapelle du Centre*, Rue du Temple 115 (10.30).

Synagogues: Rue Notre-Dame-de-Nazareth 15; Rue de la Victoire 44 (a handsome edifice); Rue des Tournelles 21bis, near the Place des Vosges; Rue Buffault 28 (Portuguese).

Missions. For those interested in home mission work the following notes may be of service. The *McAll Mission* has now between 30 and 40 stations, of which the most important are at Rue Royale 23, Boul. Bonne-Nouvelle 8, and Rue St. Antoine 104; meetings every week-day at 8 p.m. Sunday meetings at 4.30 p.m. at Rue Royale 23 and at 8.15 p.m. at Rue du Faubourg-St-Antoine 142 and Rue Nationale 157. The offices of the mission are at Rue Godot-de-Mauroi 36; chairman and director, *Rev. Chas. E. Greig, D. D.* — *Anglo-American Young Men's Christian Association*, Rue Montmartre 160 (10 a.m.-10.30 p.m.). — *Miss de Broen's Mission*, Rue Clavel 3, Belleville; meetings every evening and on Sun. at 3.30 and 8.30 p.m. Dispensary on Mon., Tues., Thurs., and Frid., at 10 a.m. — The *Girls' Friendly Society*, Rue de Provence 48, affords cheap lodgings. — *Société Centrale de la Mission Intérieure*: agent, *Pastor J. Pfender*, Rue Labruyère 46.

The *University Hall* (sec., Mme. Chalamet), Boulevard St. Michel 95, is a home and club for students, somewhat on the lines of the University Settlements of Great Britain and America.

15. Embassies and Consulates. Ministerial Offices. Banks.

Embassies and Consulates. — Great Britain: Ambassador, *Rt. Hon. Sir Edmund Monson*, Rue du Faubourg-St-Honoré 39. — Consul, *Albemarle Percy Inglis, Esq.*, Rue d'Aguesseau 5 (11-3); vice-consul, *G. G. F. Atlee, Esq.*

UNITED STATES: Ambassador, *General Horace Porter*, Rue de Villejust 33. — Consul General, *Col. J. K. Gowdy*, Avenue de l'Opéra 36 (10-3); vice-consul general, *Edward P. MacLean, Esq.*

The following are the present addresses of the Ministers and Consuls of other countries, but changes of residence sometimes take place. — The offices are generally open from 1 to 3.

Austria, Rue de Varenne 57. — Consulate: Rue Rossini 3 (11-1).
Belgium, Rue du Colisée 38 (1-3). — Consulate, Rue de la Pompe 88.
Denmark, Rue Pierre-Charron 27 (1-3).
Germany, Rue de Lille 78 (10-12 and 2-3; also consulate).
Greece, Rue Clément-Marot 18 (2-4).
Italy, Rue de Grenelle 73 (12-4).
Japan, Avenue Marceau 75.
Mexico, Rue Daru 14.
Netherlands, Villa Michon 6, Rue Boissière (2-4).
Russia, Rue de Grenelle 79 (2-4).
Spain, Boul. de Courcelles 31. — Offices and consulate, Rue Bizet 6.
Sweden and Norway, Avenue d'Iéna 50 (1-3).
Switzerland, Rue de Marignan 15bis (10-3).
Turkey, Rue de Presbourg 10 (2-4).
Vatican, Rue Legendre 11bis (10-12 and 5-7).

Ministerial Offices. The days and hours of admission are frequently changed. Consult the 'Bottin'.

Affaires Etrangères, Quai d'Orsay 37 and Rue de l'Université 130 (Pl. R, 14; *II*). — *Agriculture*, Rue de Varenne 78 (Pl. R, 14; *IV*). — *Colonies*, Pavillon de Flore, Tuileries (Pl. R, 17; *II*). — *Commerce, Industrie, Postes et Télégraphes*, Rue de Varenne 80 (Pl. R, 14; *IV*) and Rue de Grenelle 99-105. — *Finances*, at the Louvre, Rue de Rivoli (Pl. R. 20; *II*). — *Guerre*, Boul. St. Germain 231 and Rue St. Dominique 10-14 (Pl. R. 17; *II, IV*). — *Instruction Publique, Beaux-Arts, et Cultes*, Rue de Grenelle 110 (Pl. R, 17; *IV*). — *Intérieur*, Place Beauvau, Rue Cambacérès 7-13, and Rue des Saussaies 11 (Pl. R, 15; *II*); Rue de Grenelle 103, and Rue de l'Université 176. — *Justice*, Place Vendôme 11 and 13 (Pl. R, 18; *II*). — *Marine*, Rue Royale 2 (Pl. R, 18; *II*). — *Travaux Publics*, Rue de Grenelle 244-248 (Pl. R, 17; *IV*).

Banks. *Banque de France*, Rue de la Vrillière 1 and Rue Croix des Petits-Champs 39 (Pl. R, 21; *II*) and Place Ventadour (Pl. R, 21; annexe for bonds); *Caisse des Dépôts et Consignations*, Rue de Lille 56; *Caisse d'Epargne*, Rue Coq-Héron 9; *Crédit Foncier*, Rue des Capucines 19; *Crédit Lyonnais*, Boulevard des Italiens 19, with 30 branch-offices; *Société Générale*, Rue de Provence 54 and 56, with 52 branches; *Comptoir National d'Escompte*, Rue Bergère 14, with 18 branches; *Rothschild Frères*, Rue Laffitte 21-25. — ENGLISH AND AMERICAN BANKS. *Munroe & Co.*, Rue Scribe 7; *Morgan, Harjes, & Co.*, Boul. Haussmann 31.

MONEY CHANGERS (*changeurs*) are found in almost every part of Paris, particularly in the Palais-Royal, near the Exchange, the Boulevards, the Rue Vivienne, and the other streets frequented by strangers. That at the *Crédit Lyonnais* (see above) may be recommended.

STAMPS. Receipts for sums above 10 fr., as well as various commercial documents, must be stamped. Receipt-stamps are sold at the post-office and by many tobacconists (p. 41).

16. Preliminary Drive.

After a preliminary study of the general remarks on Paris at p. xxvi, the best way of obtaining a general idea of the appearance of Paris is to take a drive on the top of an omnibus or tramway-car, or in an open cab, through the principal streets. If a cab is hired it should be engaged *à l'heure*, and the driver desired to take the following route.

Cab Drive. The *Palais-Royal* (p. 60) is chosen as a convenient starting-point. Thence we drive to the E. through the Rue de Rivoli (p. 61), passing the Tour St. Jacques (p. 63) and the Hôtel de Ville (p. 65); then through the Rue St. Antoine, as far as the Place de la Bastille (p. 70) and the Colonne de Juillet (p. 71), and along the Grands Boulevards (pp. 72 et seq.) to the Madeleine (p. 81), and so to the Place de la Concorde (p. 82). We next ascend the Champs-Elysées (p. 155) to the Arc de l'Etoile (p. 158). Then we drive to the Pont de l'Alma (p. 165), and across it to the Champ-de-Mars (p. 282) and Hôtel des Invalides (p. 274); Rue de Grenelle, Ste. Clotilde (p. 273), Boulevard St. Germain as far as St. Germain-des-Prés (p. 252), Rue Bonaparte to St. Sulpice (p. 253), and on to the Palais du Luxembourg (p. 255); the Rue de Médicis, at the end of which is the Rue Soufflot leading to the Panthéon (p. 240). Thence down the Boulevard St. Michel (p. 228), passing the Sorbonne (p. 238) and Hôtel de Cluny (p. 229) on the right, and the Fontaine St. Michel (p. 228) on the left; next traverse the Boulevard du Palais and the 'Cité', where Notre-Dame (p. 224) is observed on the right, at some distance, and the Palais de Justice (p. 220) on the left, beyond which we regain the right bank of the Seine at the Place du Châtelet (p. 63). Soon after we again reach the Rue de Rivoli, where we may dismiss the cab and descend through the Boulevard de Sébastopol to the Grands Boulevards.

The drive will occupy about 3 hrs. and (according to the vehicle) cost 7-10 fr., including 1 fr. gratuity.

Omnibus Drive. Gentlemen may explore the city by taking a similar excursion on the outside of an omnibus or tramway-car, which will occupy nearly double the time, but costs about 90 c. only. The route appears a little complicated, but will be easily traced with the aid of the map and list of omnibus lines (see Appx.). Take an omnibus from the Madeleine (p. 81) to the Bastille, line *E*, without 'correspondance' (15 c.), as far as the Place de la Bastille (p. 70); thence take a tramway-car (coming from Vincennes; 15 c.) to the Hôtel de Ville (p. 65), and hence proceed by an omnibus of line *C* (Hôtel de Ville-Porte Maillot) as far as the Arc de Triomphe de l'Etoile (p. 158). Here alight, and return by the same line to the Place de la Concorde (p. 82), without correspondance. Walk down to the quay and take line *AF* to the Panthéon (p. 240), without correspondance. Walk thence by the Boulevard St. Michel to the

Jardin du Luxembourg (p. 262) and the Odéon (p. 263). Here take the Odéon and Batignolles-Clichy line *H* as far as the Palais-Royal (p. 60); or, better still, walk (in about 10 min.) from the Odéon by the Rue Racine to the Boulevard St. Michel, and take there a tramway of the Montrouge and Gare de l'Est line to the Rue de Rivoli (p. 61) or on to the Grands Boulevards (p. 72).

Good walkers may, of course, perform parts of this route on foot and so obtain a closer view of the objects of interest. They may, *e.g.*, walk along the Grands Boulevards to the Place de la République (about 2 M. from the Opéra); from the Hôtel de Ville to the Place de la Concorde (about $1^1/_2$ M.); from the Luxembourg to the Rue de Rivoli (nearly 1 M.), or to the Boulevards ($^3/_4$ M. farther).

A good general view of the city may be obtained from the *Towers of Notre Dame* (p. 227), but for this purpose clear weather is necessary, and that occurs seldomer than might be supposed. Even when the sun is shining, the middle distance is frequently indistinct, a fact which may also be noticed from the ground in the longer streets. The best views are obtained when the weather is clearing just after a shower, and on dry windy days; but in the latter case the wind is often disagreeable on the top of the towers. A general survey from another point of view is afforded by a visit to the *Butte Montmartre* (p. 204). View from the *Arc de Triomphe*, see p. 159. The *Eiffel Tower* (p. 282) is too far from the centre to afford an entirely satisfactory survey.

Having acquired a general idea of the external appearance and topography of the city, the traveller may then proceed at his leisure to explore it in detail.

17. Distribution of Time.

A stay of a fortnight or three weeks in Paris may suffice to convey to the visitor a superficial idea of the innumerable attractions which the city offers, but a residence of several months would be requisite to enable him satisfactorily to explore its vast treasures of art and industry. The following plan and diary will aid him in regulating his movements and economising his time. The routes in the Handbook are arranged as far as possible so as to avoid loss of time and unnecessary détours, but they may easily be resolved into new combinations or made in a reverse direction, as the convenience or pleasure of the sight-seer may dictate. Fine days should be spent in the parks, gardens, and environs. Excursions to the country around Paris, in particular, should not be postponed to the end of one's sojourn, as otherwise the setting in of bad weather may preclude a visit to many beautiful spots in the neighbourhood. Rainy days should be devoted to the galleries and museums.

The table at p. 56 shows when the different collections and objects of interest are open to visitors, but does not include buildings

that are open gratis every day, which must be looked for in the index. Parks, public gardens, cemeteries, and the like are also omitted, as they are practically always open. The days and hours enumerated, though correct at present, are liable to alteration; and the traveller is therefore referred to *The Daily Messenger* (p. 47), to the principal French newspapers, and to the bills posted on the advertising pillars in the boulevards. The museums and collections are apt to be uncomfortably crowded on Sundays and holidays.

The numbers in the following tables refer to the Routes of the Handbook.

Diary.

Days	Objects of interest
Every day	1. Palais Royal, Rue de Rivoli, Bastille, and Boulevards (p. 59). 3. Champs-Elysées and Bois de Boulogne (p. 155). 14. St. Cloud, Sèvres, Meudon (p. 291). 15. Vincennes (p. 303). 18. St. Denis, Enghien, Montmorency, Argenteuil (p. 333). 19. Valley of the Oise (p. 342). 20. Sceaux, Chevreuse, Montlhéry, etc. (p. 349). 21. Fontainebleau (p. 362).
Every day except Monday	2. Louvre and Tuileries (p. 86). 9. The Cité and Sorbonne quarter (p. 219). 10. Quarters of St. Germain and the Luxembourg (p. 245). 16. Versailles (p. 307).
Sunday	1, 2, 3, 9, 10, 14-16, 18-21, as above. 4. Trocadéro, Passy, and Auteuil (p. 164). 5. Halles Centrales, Arts et Métiers, Père-Lachaise (p. 172). 8. Quartiers du Temple and du Marais (p. 210). 11. Jardin des Plantes, but not the Gobelins (p. 268). 12. Invalides and Champ de Mars (p. 270). 17. St. Germain-en-Laye (p. 326). 22. Chantilly and its Environs (p. 368).
Monday	1, 3, 14, 15, 18-21, as above. 7. La Villette and Montmartre (p. 200).
Tuesday	1, 2, 3, 5, 9, 10, 11, 14-21, as above. 6. Quartiers de la Bourse, de la Chaussée-d'Antin, and de l'Europe (p. 187). 13. Outlying quarters to the S.
Wednesday	1, 2, 3, 9, 10, 14-16, 18-21, as above. 11. As above, except the natural history galleries (p. 266).
Thursday	1, 2, 3, 4, 5, 7, 8-22, as above.
Friday	1, 2, 3, 6, 9, 10, 11, 14-16, 18-21, as above.
Saturday	1, 2, 3, 6, 9, 10, 11, 13, 14-16, 18-21, as above. 11. Jardin des Plantes and the Gobelins (p. 263).

Visit of Three Weeks.

Beginning on —	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Sunday . .	1,8	3	2	9	1	10	11
	8	15	5	14	12	6	16
	17	18	13	21	22	19	20
Monday . .	—	1,3	2	3	4	6	11
	8	7	5	10	13	16	15
	12	14	17	18	21	20	19
	22						
Tuesday .	—	—	1,3	2	4	11	9
	8	7	6	10	5	15	13
	16	14	12	18	17	21	20
	22	19					
Wednesday	—	—	—	1,3	2	6	9
	4	7	5	10	12	15	11

Beginning on —	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Wednesday (continued)	8	14	13	16	17	18	21
	22	20	19				
Thursday	—	—	—	—	1,3	2	11
	4	7	5	9	10	6	15
	8	14	12	16	13	18	21
	22	20	17	19			
Friday . .	—	—	—	—	—	1,3	2
	4	14	5	9	7	6	10
	8	15	12	16	13	18	11,15
	17	20	21	19	22		
Saturday	—	—	—	—	—	—	1,3
	4	7	2	9	5	6	10
	8	15	12	16	13	14	11
	17	18	21	20	22	19	

Visit of a Fortnight.

Beginning on —	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Sun.	1,3	3	2	9	4	6	10
	8	13,18	5	16	12	14	11,15
Mon.	—	1,3	2	13,18	4	6	9
	8	7	5	10	12	16	11,15
	14						
Tues.	—	—	1,3	2	4	13,18	9
	5	7	10	16	12	6	11,15
	8	14					
Wed.	—	—	—	1,3	2	13,18	9
	4	7	5	10	12	6	11,15
	8	15	16				

Beginning on —	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Thurs.	—	—	—	—	1,3	2	13,18
	4	5	6	9	7	10	11,15
	8	14	12	16			
Frid.	—	—	—	—	—	1,3	2
	4	13,18	5	9	7	6	11,15
	8	14	10	16	12		
Sat.	—	—	—	—	—	—	1,3
	4	13,18	2	9	5	10	11,15
	8	7	6	16	12	14	

Note. *St. Denis* (18) might be visited on the morning of the day spent at St. Cloud (14). *St. Germain-en-Laye* (17), *Fontainebleau* (21), and *Chantilly* (22) each require an additional day.

Visit of a Week.

Beginning on —	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Sunday	1,12	7,6	2,4	9,3	5,8	10,14	11,11
Monday	—	1,3	2,4	9,11	5,8	10,14	7,6
	10,12						
Tuesday	—	—	1,4	2,3	5,8	10,14	9,11
	10,12	7,6					
Wednesday	—	—	—	1,3	5,8	2,4	9,11
	10,12	7,6	10,14				

Beginning on —	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Thursday	—	—	—	—	1,4	2,3	9,11
	5,8	7,6	10,12	10,14			
Friday	—	—	—	—	—	1,3	2,4
	5,8	7,6	10,12	9,11	10,14		
Saturday	—	—	—	—	—	—	1,3
	5,8	7,6	10,12	9,11	2,4	10,14	

	Sun. and holidays	Monday	Tuesday	Wednesday
Archives Nationales (p. 210)	12-3	—	—	—
Arts & Métiers, Conservatoire des (p. 175)	10-4	—	10-4	—
Beaux-Arts, Ecole des (p. 248)	12-4	10-4	10-4	10-4
Bibliothèque Nationale, Exhib. (p. 187)	—	—	10-4	—
Bourse (p. 193)	—	12-3	12-3	12-3
Chambre des Députés (p. 272)	9-5, 6	9-5, 6	9-5, 6	9-5, 6
Chantilly, Château de (p. 370)	1-5	—	—	—
Fontainebleau, Palais (p. 362)	10-5	10-5	10-5	10-5
Gobelins, Manuf. des (p. 268)	—	—	—	1-3
Hôtel de Ville (*saloons*; p. 65)	—	2-3	2-3	2-3
Imprimerie Nationale (p. 213)	—	—	—	—
Invalides, Hôtel des (p. 274)	12-4	12-4	12-4	12-4
Jardin des Plantes, Ménagerie (p. 261)	11-4, 5	11-4, 5	11-4, 5	11-4, 5
— —, *Conservatories* (p. 266)	—	—	1-4	—
— —, *Nat. Hist. Collections* (p. 266)	11-3	—	11-3	—
Luxembourg, Palais du (p. 255)	—	9-5, 6	9,5, 6	9-5, 6
—, *Musée du* (p. 256)	10-4	9-5	9-5	9-5
Monnaie, Musée & Studio (p. 247)	—	—	12-3	—
Musée Carnavalet (p. 213)	11-4, 5	—	11-4, 5	—
— *Cernuschi* (p. 199)	10-4	—	10-4	—
— *d'Artillerie et de l'Armée* (Invalides; p. 275)	12-4	—	12-4	—
— *de Cluny* (p. 230)	11-4	—	11-4, 5	11-4,
— *de Galliéra* (p. 166)	12-4	—	12-4	12-4
— *de Minér. et Géolog.* (p. 284)	—	—	1-4	—
— *du Conserv. de Musique* (p. 76)	—	12-4	—	—
— *d'Ethnographie* (Trocadéro; p. 170)	12-4	—	12-4	—
— *du Garde-Meuble* (p. 281)	10-4	—	10-4	10-4
— *du Louvre, Paintings & Antiquities* (p. 89)	10-4	9-5	9-5	9-5
— —, *Salle des Boîtes* (p. 151)	—	—	2-5	2-5
— —, *Other Collections* (p. 148)	11-4	11-5	11-5	11-5
— *Forestier* (Vincennes; p. 305)	10-4, 5	—	12-4, 5	—
— *Guimet* (p. 167)	12-4, 5	—	12-4, 5	12-4, 5
— *de Sculpture Comparée* (Trocadéro; p. 170)	11-4, 5	—	11-4, 5	11-4, 5
— *Social* (p. 273)	—	9-6	9-6	9-6
Notre-Dame, Treasury (p. 237)	—	10-4	10-4	10-4
Palais de Justice (p. 220)	—	11-4	11-4	11-4
Panthéon (p. 240)	10-4, 5	—	10-4, 5	10-4, 5
St. Denis, Tombs (p. 336)	10-5½	10-5½	10-5½	10-5½
St. Germain, Museum (p. 330)	10½-4	—	10½-5	—
Ste. Chapelle (p. 221)	11-4, 5	—	11-4, 5	11-4, 5
Salon, Exposition du (p. 38)	8-6	12-6	8-6	8-6
Sèvres, Workshops (p. 297)	12-4, 5	12-4, 5	12-4, 5	12-4, 5
—, *Musée* (p. 297)	12-4, 5	12-4, 5	12-4, 5	12-4, 5
Sorbonne, Amphithéâtre (p. 239)	10-1	—	—	—
Tobacco Manufactory (p. 281)	—	—	—	—
Tomb of Napoleon I. (p. 283)	12-3, 4	12-3, 4	12-3, 4	—
Versailles, Palais & Trianons (p. 310)	11-4, 5	-	11-4, 5	11-4, 5
—, *Jeu-de-Paume* (p. 325)	12-4	—	12-4	12-4

Thursday	Friday	Saturday	Admission free except where otherwise stated.
10-3	—	—	Director's permission required on Thursday.
10-4	—	—	On other days by special permission.
10-4	10-4	10-3	Special permission required on week-days.
—	10-4	—	
12-3	12-3	12-3	
9-5, 6	9-5, 6	9-5, 6	During the vacation Fee.
1-5	—	—	From 15th April to 15th Oct. Closed during the races.
10-5	10-5	10-5	11-4 in winter (Oct. 1st-April 1st).
—	—	1-3	
2-3	2-3	2-3	By ticket issued gratis.
2.30	—	—	By permission of the director.
12-4	12-4	12-4	
11-4, 5	11-4, 5	11-4, 5	Botanic Garden open all day.
—	1-4	1-4	By ticket obtained at the office.
11-3	11-3	11-3	On Tues., Frid., & Sat. by ticket obtained at the office.
9-5, 6	9-5, 6	9-5, 6	Closed on certain holidays.
9-5	9-5	9-5	10-4 in winter (Oct. 1st-April 1st).
—	12-3	—	By special permission.
11-4	—	—	
10-4	—	—	
12-4	—	—	12-3 in winter (Nov. 1st-Jan. 31st).
11-4, 5	11-4, 5	11-4, 5	Closed on the chief holidays (p. 58).
12-4	12-4	12-4	
1-4	—	1-4	
12-4	—	—	
12-4	—	—	On other days (except Mon.) on application; fee.
10-4	10-4	10-4	
9-5	9-5	9-5	10-4 in winter (Oct. 1st-April 1st).
2-5	2-5	2-5	2-4 in winter (Oct. 1st-April 1st).
11-5	11-5	11-5	11-4 in winter (Oct. 1st-April 1st).
12-4, 5	—	—	
12-4, 5	12-4, 5	12-4, 5	One-half closed on alternate days.
11-4, 5	11-4, 5	11-4, 5	
9-6	9-6	9-6	
10-4	10-4	10-4	Adm. ½ fr.
11-4	11-4	11-4	
10-4, 5	10-4, 5	10-4, 5	Dome and vaults by special permisson.
10-5½	10-5½	10-5½	10 till dusk in winter.
10½-5	—	—	10½-4 in winter.
11-4, 5	11-4, 5	11-4, 5	Closed on chief holidays.
8-6	8-6	8-6	From May 1st-June 30th only.
12-4, 5	12-4, 5	12-4, 5	Special permission required.
12-4, 5	12-4, 5	12-4, 5	
11-2	—	—	
10-12, 2-4	—	—	
12-3, 4	12-3, 4	—	
12-4, 5	11-4, 5	11-4, 5	Trianons till 6 p.m. in summer.
12-4	12-4	12-4	

Most of the public collections and museums are closed on Monday, and also on the principal holidays, *viz.* Ascension Day, July 14th, Assumption (Aug. 15th) and All Saints (Nov. 1st), unless these happen to fall on a Sunday. The Louvre, Luxembourg, and some others are closed also on Shrove Tuesday.

Libraries are open on week-days from 9 a.m. to 4,5, or 6 p.m.; some of them also in the evening and on Sunday.

Churches are usually open from morning till dusk, but the afternoon is the best time for a visit, as no service is then held. It should be noted that many churches are so dark that the works of art cannot be properly seen except by gas-light. The Madeleine (p. 81) is not open to visitors till 1 p.m., and several other churches are closed at 5 p.m. Sundays and festivals are not, of course, suitable days for inspecting the works of art in the churches, but they frequently offer opportunities of hearing excellent music and good preachers. See p. 38, and the notices of the principal churches. The hours of service are announced on boards in the interior of the buildings. High mass is usually at 10 a.m. The masses at midday and 1 p.m. are especially attended by the fashionable world; and the scene on the conclusion of service at the Madeleine (p. 81) and other leading churches is both interesting and characteristic. Chairs within the churches are let for 5 c. each; on festivals 10 c.

The traveller should always be provided with his passport, or at least visiting-cards, which will often procure him admission to collections on days when the public are excluded.

RIGHT BANK OF THE SEINE.

The modern business and fashion of Paris are chiefly confined to the quarters on the right bank of the Seine, which contain the principal *Boulevards*, the handsomest streets, and the most attractive shops, cafés, and restaurants in the city. Here, too, are situated the most important *Theatres*, the *Bourse*, the *Bank*, the *Palais-Royal*, the *Hôtel des Postes*, and the *Halles Centrales*. The *Hôtel de Ville*, the headquarters of the municipal authorities, and the *Tuileries*, once the seat of the court but now entirely demolished, are the great centres around which the whole of modern French history has been enacted; and in the same region of the city is the *Louvre*, containing the greatest art-collection in France.

The following routes or itineraries are arranged to suit travellers whose stay in Paris is of some duration, and it is taken for granted that they devote the entire day to sight-seeing. Some of these daily itineraries are necessarily rather long, but others (*e.g.* those on the left bank) are comparatively short. Those who are pressed for time may omit the portions described in small type.

1. The Palais-Royal, Rue de Rivoli, Bastille, and Boulevards.

If the preliminary drive recommended at p. 52 has been taken, the visitor need not return to the Bastille, but may proceed to the Place de la République by a more direct route. Another way of returning from the Bastille is indicated at p. 218. — Luncheon may be taken at one of the *Bouillons Duval*, Rue du Pont-Neuf 10 (near the Rue de Rivoli), Rue de Rivoli 47, and Rue St. Antoine 234; at the *Gr. Brasserie Dreher*, Rue St. Denis 1, Place du Châtelet; at the *Restaurant de Paris*, Boul. de Sébastopol; or at the *Gr. Taverne Gruber*, Boul. Beaumarchais 1, near the Place de la Bastille.

I. THE PALAIS-ROYAL AND THENCE TO THE HÔTEL DE VILLE.

St. Germain-l'Auxerrois. Tour St. Jacques. Place du Châtelet. St. Merri.

The small Place du Palais-Royal (Pl. R, 20; *II*) †, enclosed by the Palais-Royal on the N. and the Louvre (p. 86) on the S.,

† With regard to the arrangement of our Plan of Paris, see note preceding the list of streets. The three sections of the tripartite plan, coloured respectively brown, red, and gray, are referred to in the text by the corresponding letters B, R, and G. If the place sought for is also to be found in one of the five special plans of the more important quarters of the city, that plan is indicated by a Roman Italic numeral. The above reference therefore indicates that the Place du Palais-Royal is to be found in the *Red Section*, *Square 20*, and also in the *Special Plan, No. II.*

occupies almost the centre of Paris, and is one of the best starting-points for exploring the city (station of the Metropolitan Railway, see Appendix, p. 33). The means of communication between this point and other quarters are very numerous, and visitors who live near the Opera may reach it by a pleasant walk along the handsome *Avenue de l'Opéra*, which dates mainly from 1878. This avenue has been left without trees, so as not to interfere with the view of the opera-house (p. 78).

The **Palais-Royal** (Pl. R, 21; *II*) is formed of two quite distinct parts, — the Palace properly so called, with its façade in the square, and the *Garden* surrounded with *Galleries*, the most interesting part, behind.

The PALACE is at present occupied by the *Conseil d'Etat*, and is not open to the public.

This palace was erected by Cardinal Richelieu in 1619-36, and named the *Palais-Cardinal*. After his death it was occupied by Anne of Austria, the widow of Louis XIII., with her two sons Louis XIV. and Philip of Orleans, then in their minority, and since then the building has been called the *Palais-Royal*. Louis XIV. presented the palace to his brother Duke Philip of Orleans, whose son, *Philip of Orleans* (d. 1723), regent during the minority of Louis XV., afterwards indulged here in those disgraceful orgies which are described by his contemporary the *Duc de St. Simon*. *Philippe Egalité*, who was beheaded in 1793, grandson of the regent, led a scarcely less riotous and extravagant life than his grandfather. In order to replenish his exhausted coffers, he caused the garden to be surrounded with houses, which he let for commercial purposes, and thus materially improved his revenues. The cafés on the groundfloor soon became a favourite rendezvous of democrats and malcontents. It was here that *Camille Desmoulins* called the populace to arms on 12th July, 1789, two days before he led them to the capture of the Bastille (p. 70). The building was now called the *Palais-Egalité*, and subsequently, when Napoleon assembled the Tribunate here in 1801-7, the *Palais du Tribunat*.

On the Restoration of the Bourbons in 1815 the Orleans family regained possession of the Palais-Royal, and it was occupied by *Louis Philippe* down to the end of 1830. On 24th February, 1848, the mob made a complete wreck of the royal apartments. After this the building was styled the *Palais-National;* but its original name was restored by Napoleon III., who assigned the S. wing, opposite the Louvre, as a residence for his uncle, Prince Jerôme Napoleon, the former King of Westphalia (d. 1860). After the death of the latter it was occupied by his son (d. 1891), who bore the same name. On 22nd May, 1871, the Communards set the Palais-Royal on fire, and the S. wing, together with the greater part of the buildings of the Cour d'Honneur, became a prey to the flames.

The Palais-Royal, long a favourite rendezvous of visitors to Paris, is now becoming gradually more and more deserted. Like the Place des Vosges (p. 217), which formerly acted the same part, it is being superseded by newer and more elegant quarters farther to the W.; while its unobtrusive entrances, accessible only to foot-passengers, are not calculated to attract strangers. The site is admirably adapted for a central railway-station, still a desideratum in Paris.

The principal entrance to the *GALLERIES and the GARDEN is to the left of the façade, between the Palais and the *Théâtre Français* (p. 61). The first gallery to the left is the *Galerie de Chartres*. To the right is the handsome *Galerie d'Orléans*, dating only from 1830.

The groundfloor of the arcaded block of buildings inclosing the garden was formerly occupied almost exclusively by jewellers' and similar shops; now there are several shops 'to let'. Restaurants à la carte and à prix fixe, see p. 17. — The E. side of the square is called the *Galerie de Valois*, the W. side the *Galerie Montpensier* (with the *Théâtre du Palais-Royal*, p. 34), and the N. side the *Galerie Beaujolais*.

The GARDEN, 250 yds. in length and 110 yds. in breadth, and hardly deserving of the name, is scantily shaded by a quadruple row of small trees. In the centre is a circular basin of water, near which a military band generally plays in summer (p. 38). The garden is embellished with several sculptures, *viz.*, from S. to N.: Eurydice bitten by a serpent, by *Nanteuil;* Mercury, by *Cuynot;* the Snake Charmer, by *Thabard;* Boy struggling with a goat, by *Lemoine;* the Versailles Diana, after the antique; and a Youth bathing, by *Esparcieux* (d. 1840). The chairs are let at 10 c. each; the benches are free.

To the W. of the palace is the small *Place du Théâtre-Français*, at the end of the Avenue de l'Opéra (p. 60). It is embellished with two handsome modern fountains by Davioud, with nymphs in bronze by Carrier-Belleuse and Moreau.

The **Théâtre Français** (Pl. R, 21; *II*) was founded in 1786-90, and has been used for the performances of the *Comédie Française* since 1799. In March, 1900, it fell a prey to the flames, but, fortunately, the exterior escaped practically unscathed, and the damage to the interior is being rapidly made good.

Most of the sculptures which it contained have been saved and are now exhibited at the Louvre, in a room adjoining the new Salle Carpeaux (p. 108), whence they will be transferred to their former position after the reconstruction of the theatre. Among them are statues of Talma, the tragedian (d. 1826), by *David d'Angers*, and of the celebrated actresses Mlle. Rachel (d. 1858), as 'Phædra', by *Duret*, and Mlle. Mars (d. 1840), as 'Célimène' (in Molière's 'Misanthrope'), by *Thomas;* a famous Statue of Voltaire (d. 1778), by *Houdon;* a statue of George Sand (d. 1876), by *Clésinger;* a chimney-piece with a relief representing comedians crowning the figure of Molière, by *Lagneerre;* and busts of celebrated French dramatists (Molière, by *Houdon*). — The performances of the Comédie Français are being provisionally given in the Odéon (p. 33), but the Théâtre Français will probably be re-opened in the autumn of 1900.

Between the Place du Palais-Royal and the Louvre passes the ***Rue de Rivoli** (Pl. R, 18, 20, 23; *II*, *III*, *V*), one of the most important streets in Paris after the Boulevards, constructed between 1802 and 1865 and named in honour of Napoleon's victory over the Austrians at Rivoli in 1797. Leaving the Place de la Concorde, it runs parallel with the Seine for $1^3/_4$ M., and ends at the Rue St. Antoine, which forms a prolongation connecting it with the Place de la Bastille. It passes the Garden of the Tuileries, the Louvre, and the Place du Palais-Royal, this part of the street as far as the Rue du Louvre being flanked by arcades on the N. side, upwards of

1/2 M. in length, where there are many attractive shops and hotels of the highest class. We follow it to the left from the Palais-Royal, with our backs to the Place de la Concorde. On the right rises the *Palais du Louvre* (p. 86); on the left the *Magasins du Louvre* (p. 40). To the left, farther on and partly concealed by the arcades, is the *Temple de l'Oratoire*, a church erected by the priests of the Oratoire in 1621-30, but now used as a Protestant place of worship (p. 50). A statue of *Admiral Coligny*, one of the victims of the Night of St. Bartholomew (p. 87), by Crauk, was erected here in 1889; it represents the admiral between his Fatherland and Religion.

At this point the arcades terminate, and the Rue de Rivoli is intersected by the *Rue du Louvre* (station of the Metropolitan Railway, see Appendix, p. 33). The first building to the right in the Rue du Louvre is the Vieux Louvre, with the famous Colonnade by Perrault (p. 88). Opposite rises the *Mairie of the 1st Arrondissement* (Louvre), which tries, somewhat unhappily, to secure harmony of effect by giving, though in modified Renaissance, an 'echo of the Gothic ideas' in the adjoining church of St. Germain-l'Auxerrois. The 'Salle des Mariages' in the Mairie is adorned with paintings by Besnard.

The church of ***St. Germain-l'Auxerrois** (Pl. R, 20; *III*), founded in the 6th century, dates in its present form from the 13-16th centuries. The façade, which is pierced with a rose-window of rich Flamboyant tracery and flanked by two hexagonal turrets, is preceded by a porch surmounted by a balustrade and adorned in the interior with frescoes, now sadly defaced. When the gate is closed, visitors are admitted by the right side-entrance. — The signal for the massacre of St. Bartholomew (Aug. 24th and 25th, 1572) was given from the little bell-tower of this church, to the right of the transept.

The *Interior, to which the lowness of the roof gives a depressed character, consists of nave and double aisles, and is surrounded with chapels. The pillars of the nave were converted into fluted columns in the 17th cent., and the handsome woodwork of the 'Banc d'Œuvre' (in the nave, to the left) dates from the same period.

The walls are covered with modern frescoes, the finest of which is a Descent from the Cross, in the S. transept, by *Guichard* (1845). The large chapel to the right of the entrance (seldom accessible) is closed by handsome woodwork, and contains a Tree of Jesse, in stone, of the 14th cent., a Gothic altar designed by *M. Viollet-le-Duc*, several paintings, and stained glass by *Amaury-Duval*. The marble *Basin* for holy water in the S. transept, designed by Mme. de Lamartine and executed by *Jouffroy*, is surmounted by a finely-sculptured group of three angels around a cross. — The fourth chapel of the choir beyond the Sacristy contains *Monuments in marble to the chancellor *Etienne d'Aligre* (d. 1635) and his son (d. 1674). — The chapel beyond that of the apse contains two statues from a mausoleum of the Rostaing family (16th cent.). The next chapel but one contains a monument to St. Denis, who is said to have been interred at this spot after his martyrdom (p. 205). The chapel adjoining the N. transept contains an altar-piece in wood in the Flamboyant style, representing the history of Christ and the Virgin.

Between the Mairie and the church is a square tower with a chime of bells, constructed by *Ballu* to fill up the gap. — From the

end of the Rue du Louvre we obtain a good view of the Pont-Neuf with the statue of Henri IV. (p. 223), and of the dome of the Panthéon (p. 240) rising in the background.

Beyond the Rue du Louvre the Rue de Rivoli intersects the Rue du Pont-Neuf, leading from the bridge of that name to the Halles Centrales (p. 173). Farther on, to the left, diverges the Rue des Halles. To the right, beyond the Rue des Lavandières, is the *Station du Châtelet* of the Metropolitan Railway (see Appx., p. 33). We then cross the *Boulevard de Sébastopol* (p. 75), which is terminated on the S. by the Place du Châtelet (see below).

In a small square to the right rises the ***Tour St. Jacques** (Pl. R, 23; *III*, *V*), a handsome square Gothic tower, 175 ft. in height, erected in 1508-22, a relic of the church of *St. Jacques de la Boucherie*, which was sold and taken down in 1789. The tower was purchased by the city in 1836 and subjected to a process of restoration. In the hall on the groundfloor is a statue (by Cavelier) of the philosopher *Pascal* (1623-62), who is said to have repeated on the summit of this tower (or, according to other authorities, on the tower of St. Jacques du Haut-Pas, p. 285) his experiments with regard to atmospheric pressure originally made on the Puy de Dôme. The ***View** from the summit of the Tour de St. Jacques is one of the finest in Paris; as the tower occupies a very central position, but the public are not allowed to ascend except with a permit obtained gratis at the Hôtel de Ville (Direction des Travaux) daily 11-5, except Sun. and holidays, though sometimes an application to the keeper of the square (fee) is sufficient. — The Square de la Tour St. Jacques is embellished with bronze sculptures of the Breadbearer, 'Ducks and Drakes' ('Le Ricochet'), and Cyparissus, by *Coutan*, *Vital Cornu*, and *H. Plé*.

The *Squares* of Paris, like the great majority of the other promenades of the city, are both useful and ornamental. Though they have been constructed on the model of the London squares, the enjoyment of the gardens with which they are laid out is by no means confined to a few privileged individuals, but is free to all-comers. The formation of squares of this sort has been a prominent feature of the modern street improvements of Paris.

The modern *Avenue Victoria*, which skirts the S. side of the Square de la Tour de St. Jacques, leads hence to the Hôtel de Ville (p. 65).

The **Place du Châtelet** (Pl. R, 20, 23; *V*), the site of which was occupied till 1802 by the notorious prison of that name, lies at the S. end of the Boulevard de Sébastopol, on the bank of the Seine. The *Fontaine de la Victoire*, designed by *Bosio*, and erected here in 1807, commemorates the first victories gained by Napoleon I. It is adorned with four figures representing Fidelity, Vigilance, Justice, and Power, and surmounted by the 'Colonne du Palmier', on which are inscribed the names of 15 battles. On the summit is a gilded statue of Victory. The monument originally stood farther from the Seine, but was removed *entire* on the construction of the Boulevard de Sébastopol in 1855, and re-erected here on a pedestal

adorned with four sphinxes (restored in 1899-1900). On this side of the fountain is the mansion of the *Chambre des Notaires*, with a plan of the Châtelet on the façade. On the right and left of the Place du Châtelet are situated the *Théâtre du Châtelet* (p. 34) and the *Théâtre Sarah Bernhardt* respectively (see p. 34).

In the Place du Châtelet is one of the usual entrances to the vast network of Sewers *(Egouts)* by which Paris is undermined. They are generally shown to the public on the second and fourth Wednesday of each month in summer. Written application should be made in advance to the *Préfet de la Seine*, on a stamped paper costing 60 c., mentioning the number of visitors and enclosing a stamp for the reply, which will determine the time and place of starting. The visit, in which ladies need have no hesitation in taking part, lasts about 1 hr., and ends at the Place de la Madeleine. Visitors are conveyed partly on comfortable electric cars, partly in boats, so that no fatigue is involved.

The system of drainage in Paris is very complete and has had a most beneficial effect on the health of the population. The total length of the network of sewers of Paris is now about 620 M., not reckoning the drains radiating to private houses. Not less than 150 M. remain still to be made. In 1837 there were only 40 M. of sewers and in 1856 only 100 M. The average cost of these huge works is 100 fr. per mètre (nearly 4*l.* per yd.). The basin in which the city lies is divided into four parts by two large sewers at right angles with the Seine, and running under the Boul. de Sébastopol and Boul. St. Michel respectively. These, which flow, not into the river, but into 8 channels parallel with it (known as *Egouts Collecteurs*), are augmented by 12 or 15 tributaries, which in their turn receive the contents of numerous smaller drains.

The 'collecteurs' of the right bank empty themselves into the *Collecteur Général d'Asnières*, below the Place de la Concorde, which conducts the water far below Paris, to be there used for irrigation (p. 291). This main drain carries off about 340,000 cubic feet of water per hour, but is capable of passing twice that quantity. In consequence, however, of the popular abuse of the convenience of the drains, it was found necessary to construct a second and larger main drain, the *Collecteur Général de Clichy*, which also begins at the Place de la Concorde. The 'collecteurs' of the left bank and of the islands in the Seine are connected with the rest of the system by means of siphons passing under the bed of the river. The smallest sewers are about 7 ft. high and 4 ft. wide, the largest 16 ft. high by 18 ft. wide. All the drains are constructed of solid masonry, and lined with hydraulic cement. The 'collecteurs' are flanked with pavements or ledges, between which the water runs, and above one or both of which is a pipe for pure water. All these channels communicate with the streets by numerous iron ladders, and each is furnished with its distinctive mark and the name of the street above.

The cleaning of those sewers in which there is a channel flanked with ledges is effected by a very ingenious system. There are boats or waggons of the same width as the channel, each provided with a vertical gate or slide, which when let down exactly fits the channel. When the slide is adjusted the boat is propelled downwards by the force of the stream, scraping clean the bottom and sides of the sewer as it advances.

The **Pont au Change** leads from the Place du Châtelet to the Cité (p. 219). The bridge, which is one of the most ancient and renowned in Paris, was entirely rebuilt in 1858-59. Its name is derived from the shops of the money-changers and goldsmiths with which the old bridge was flanked.

The bridge commands a fine view. Opposite lies the Cité, with the Palais de Justice and the Tribunal de Commerce; higher up the river are the Hôtel Dieu and Notre Dame; to the left the Hôtel de Ville and the Tour de St. Gervais; down the river appear the Pont Neuf, the Louvre, etc.

In the Rue St. Martin, a little to the N. E. of the Tour St. Jacques, rises the church of **St. Merri** (Pl. R, 23; *III*), formerly *St. Méderic*, in the best Gothic style, although dating from 1520-1612. It possesses a beautiful though unfinished portal in the Flamboyant style.

The INTERIOR was disfigured in a pseudo-classical style by *Boffrand* (18th cent.), who was also the architect of the large chapel on the right. Among the most noteworthy contents are a large marble crucifix, by *Dubois*, at the high-altar; two good pictures by *C. Van Loo* (d. 1765), at the entrance to the choir (to the left, St. Carlo Borromeo); and a painting (Reparation for sacrilege) by *Belle* (d. 1806), in the left transept. The chapels of the ambulatory are adorned with fine frescoes by *Cornu*, *Lehmann*, *Amaury-Duval*, *Chassériau*, *Lépaulle*, *Matout*, *Glaize*, *Lafon*, and others, which, however, are very badly lighted. — The stained-glass *Windows of the choir date from the 16th century.

We now return to the Rue de Rivoli, and soon reach the Hôtel de Ville, in a small Place (p. 68) to the right, between that street and the Seine.

The ***Hôtel de Ville** (Pl. R, 23; *V*), or town-hall of Paris, in many respects one of the finest buildings in the city, was erected in 1876-84 by *Ballu* and *Deperthes* as an enlarged and enriched replica of the old Hôtel de Ville, burned by the Communards in 1871.

The construction of the old Hôtel de Ville was begun in 1533, but was not completed till the beginning of the following cent., in the reign of Henri IV. The original plans seem to have been by *Domenico Boccadoro da Cortona*, though the building was begun under the superintendence of *Pierre Chambiges* (comp. p. 87), a Frenchman. It was afterwards enlarged several times, the latest additions being completed in 1841.

The Hôtel de Ville has played a conspicuous part in the different revolutions, having been the usual rallying-place of the democratic party. On 14th July, 1789, the captors of the Bastille were conducted in triumph into the great hall. Three days later Louis XVI. came in procession from Versailles to the Hôtel de Ville under the protection of Bailly and other popular deputies, thus publicly testifying his submission to the will of the National Assembly. The king was accompanied by a dense mob, to whom he showed himself at the window of the Hôtel de Ville wearing the tri-coloured cockade, which Lafayette had just chosen as the cognisance of the new national guard. On 27th July, 1794 (9th Thermidor), when the *Commune*, the tool employed by Robespierre against the Convention, was holding one of its meetings here, Barras with five battalions forced his entrance in the name of the Convention, and Robespierre, to escape arrest, attempted to shoot himself, but only succeeded in shattering his jaw. Here was also celebrated the union of the July Monarchy with the bourgeoisie, when Louis Philippe presented himself at one of the windows, in August, 1830, and in view of the populace embraced Lafayette. From the steps of the Hôtel de Ville, on 24th Feb., 1848, Louis Blanc proclaimed the institution of the republic. From 4th Sept., 1870, to 28th Feb., 1871, the Hôtel de Ville was the seat of the 'gouvernement de la défense nationale', and from 19th March to 22nd May, 1871, that of the Communards and their 'comité du salut public'.

The Hôtel de Ville having been doomed to destruction by the leaders of the Commune, heaps of combustibles, steeped in petroleum, and barrels of gunpowder were placed in various parts of the building. At the same time every approach to the building was strongly barricaded. On the morning of 24th May a fearful struggle began in the Place de l'Hôtel-de-Ville, and it was protracted without intermission until the following morning. As the insurgents were gradually driven back, they gave vent to their rage and despair by setting on fire many of the surrounding buildings and finally

ignited the combustibles in the Hôtel de Ville, although about 600 of their party were still within its precincts. The troops, now masters of the whole neighbourhood and granting no quarter, directed an incessant fire against the unhappy occupants, all of whom perished. It was, however, impossible to save the devoted building.

The new Hôtel de Ville is a magnificent structure in the French Renaissance style, with dome-covered pavilions at the angles (recalling the mediæval towers), mansard windows, and lofty decorated chimneys. The building is entirely detached and is surrounded by an area with a railing, affording light to the sunk floor. The ground-floor is adorned with pilasters, and the first floor with engaged pillars of the composite order. Above the first floor is a kind of entresol, while the pavilions have an extra story.

The *Main Façade is divided into three approximately equal parts. That in the centre, projecting beyond the others, has three entrances, two of which are carriage-archways with pavilions. In front of the third are bronze statues of Science, by *Blanchard*, and Art, by *Marqueste*. In the niches of the principal stories (and also on all the pavilions) are statues of celebrated men of all ages, while on the cornices are allegorical groups and figures representing the chief towns of France. The façade is farther adorned with a handsome clock surrounded with seven statues, a graceful *Campanile*, and (on the roof) ten gilded figures of heralds (the taste of which, however, has been criticised). Including a few statues in the courts, there are about 200 *Statues* and *Groups* on the exterior of the Hôtel. Most of these are explained by inscriptions.

The other façades, which differ from each other, are also worthy of inspection. The small garden on the side next the Seine contains a bronze *Equestrian Statue of Etienne Marcel* (p. xxii), by Idrac and Marqueste. The entrances on the rear side are guarded by bronze lions, by *Caïn* and *Jacquemart*.

Visitors may at all times walk through the Hôtel de Ville and inspect the handsome courts.

In the *Interior are various *Offices*, open for business only; the *Salle du Conseil Municipal*, in the middle of the first floor next the Place, to which the public are admitted during the council meetings, on Mon., Wed., and Frid. at 3 p.m. (tickets from the concierges); the *Apartments of the Prefect of the Seine;* and the *Reception Saloons*, which are open to the public daily, except on holidays and days immediately preceding or following a public reception.

Tickets to view the interior are obtained gratis between 2 and 4 p.m. in the secretary's office, in the N. court (to the left as we approach from the Place), staircase D (to the left), first floor above the entresol. Visitors then proceed to the Salle des Prévôts, to the right of the archway, where they are met by an official who escorts them over the building (½ hr.; fee).

We first enter a gallery containing two groups in marble: the 'First Burial', by *E. Barrias*, and 'Paradise Lost', by *Gautherin*. In the central court is another group, 'Gloria Victis', by *Mercié*. We skirt this court to the right to reach the staircases to the first floor.

On the groundfloor, at the back, is the large *Salle St. Jean* (not usually shown), for large meetings, above which are the *Salles des Fêtes*, approached by two magnificent marble staircases.

The galleries and rooms on the first floor are richly decorated, and the ceilings and walls are adorned with paintings by modern artists. — The *Vestibules* and *Corridors* at the top of the staircases are painted with landscapes and views of Paris and its environs. Between the corridors is the *Salon des Cariatides*, with paintings by *Carolus-Duran* and a large vase of red and green jasper from the Ural Mts., presented by the Czar of Russia in memory of the reception of Russian naval officers and seamen at Paris in 1893. — The *Salon d'Arrivée Nord* contains a large painting by *Roll*, representing the Pleasures of Life. This room has a fine cassetted ceiling, like all the other rooms that have not ceiling-paintings. The *Salon d'Introduction Nord* and the *Portique Nord* have ceiling-paintings by *Bouis* and *F. Barrias*. — Then follows the main hall, or **Grande Salle des Fêtes*, 164 ft. long, 42 ft. wide, and 42 ft. high. On the side of this hall next the Place Lobau is a gallery, above which is another smaller gallery, continued also on the remaining three sides.

Ceiling Paintings: Progress of Music, by *Gervex;* Perfume, by *G. Ferrier;* Paris inviting the world to her fêtes, by *Benj. Constant;* Flowers, by *G. Ferrier;* the Progress of Dancing, by *A. Morot*. Above the doors are representations of the old provinces of France (names inscribed above), by *Weerts, F. Humbert, Ehrmann*, and *P. Milliet*. — The sculptures, especially the caryatides and the groups in high relief, by various artists, should be noted. In the panels of the side-gallery are paintings (scenes from the history of Paris) by *Clairin, Cazin, Berteaux, Baudouin*, and *Blanchon*, and the small cupolas contain frescoes by *Picard* and *Risler*.

At the other end of the Salle are the *Portique Sud*, decorated by *H. Lévy* (Hours of the Night and Day), and the *Salon d'Introduction Sud*, decorated by *H. Martin* (Apollo and the Muses; on the frieze, Music, Sculpture, Painting, and Poetry). — We now enter the **Salle à Manger de Réception*, which has three ceiling-paintings by *Georges Bertrand* (Agriculture, Harvest, Vintage), and six marble statues: Hunting, by *E. Barrias;* the Toast, by *Idrac;* Fishing, by *Falguière;* Wine, by *A. Crauk;* Song, by *Dalou;* and Harvest, by *Chapu*. — At the angle of the side next the Seine is the **Salon Lobau*, with paintings by *J. P. Laurens:* Louis VI. granting the first charter of Paris; Etienne Marcel protecting the Dauphin; Repression of the revolt of the Maillotins (1352); Anne Dubourg protesting in Parliament before Henri II. against the oppression of the Huguenots (1559); Arrest of Broussel (1648); Pache, Mayor of Paris in 1793; Turgot; Louis XVI. at the Hôtel de Ville (1789), a composition known as the 'arch of steel'.

In the S. wing, next the Seine, are a number of rooms, some of which are usually inaccessible.

Premier Salon de Passage: Louis XI. entering Paris, by *Tattegrain*. — Salon des Sciences. Paintings. On the ceiling: Apotheosis of the Sciences, Meteorology, and Electricity, by *Bernard;* two friezes by *Lerolle*, Science enlightens, Science leads to fame; twelve corner-pieces by *Carrière*, symboliz-

ing the sciences; above the doors, Physics, Botany, by *Duez;* eight panels on which are the Elements, by *Jeanniot, Rixens, Buland,* and *A. Berton,* and Views of Paris, by *P. Vauthier, L. Loir, Lépine,* and *E. Barau.* Sculptures, notably the chimney-piece, by *J. P. Cavelier.* — *SALON DES ARTS. Paintings. On the ceiling: Glorification of Art, Truth, and the Ideal, by *Bonnat;* friezes, Music and Dancing, by *L. Glaize;* corner-pieces by *Chartran;* four medallions by *Rivey;* on the panels, Painting by *Dagnan-Bouveret,* Music by *Ranvier.* Sculpture by *Layraud,* Architecture by *T. Robert-Fleury,* and Views of Paris, by *Français, Bellel, G. Collin,* and *Lapostolet.* — SALON DES LETTRES. Paintings. On the ceiling: the Muses of Paris, Meditation, Inspiration, by *J. Lefebvre;* History of Writing, two friezes by *Cormon;* twelve corner-pieces by *Maignan,* representing the Great Works of Literature; four medallions by *Mlle. Forget:* above the doors, Philosophy freeing Thought, History gathering the lessons of the Past, by *U. Bourgeois;* on the panels, Eloquence, by *H. Leroux,* Poetry, by *R. Collin,* History, by *E. Thirion,* Philosophy, by *Callot,* and Views of Paris and the environs, by *Berthelon, Guillemet, H. Saintin,* and *Lansyer.* Sculptures by *G. J. Thomas,* notably the chimney-piece. — GALERIE DE LA COUR DU SUD. Sixteen small cupolas with paintings of Trades (inscriptions), by *Galland.*

The *Salon d'Arrivée Sud*, through which we pass to the great S. staircase and the exit, contains paintings of Summer, Winter, etc., by *Puvis de Chavannes.*

The *ESCALIER D'HONNEUR, or *Grand Staircase*, is not shown to ordinary visitors, but may be seen by those present at fêtes or having business in the Cabinet du Préfet, in the angle of the façade next the Seine. Sculptures: on the groundfloor, Mounted herald, bronze by *Frémiet;* Monument of Ballu, the architect (bronze), by *E. Barrias* and *Coutan;* Justice and Security, by *Mercié* and *Delaplanche;* on the first floor, Art and Commerce, by the same, Literature and Education, by *Schoenewerk,* Sciences and Public Benevolence, by *M. Moreau,* etc. Paintings by *Puvis de Chavannes:* Victor Hugo dedicating his lyre to Paris; in the spandrels, Virtues.

In the Salle de la Commission du Budget, to the left of the council hall (p. 66) is an older painting, the Conquerors of the Bastille, by *P. Delaroche.* In the same room, the Puddlers, by *Rixens.*

The PLACE DE L'HÔTEL-DE-VILLE (Pl. R, 23; *V*), once named *Place de Grève* ('bank of the river'), has also witnessed many a tragedy. Thus in 1572, after the massacre of St. Bartholomew, Catherine de Médicis doomed the Huguenot chiefs Briquemont and Cavagnes to perish ignominiously by the gallows in this Place; and in 1574 she ordered the Comte Montgomery, captain of the Scottish guard, to be executed here for having accidentally caused the death of her husband Henri II. at a tournament (p. 217). From that period down to 1789, the Place de Grève witnessed the execution of the numerous victims of a despotic government, as well as criminals; and in the July of that year Foulon, general comptroller of finance, and his son-in-law Bertier, were hanged by the mob on the lamp-posts of this Place. Among the famous criminals who have here paid the penalty of their misdeeds are Ravaillac, the assassin of Henri IV. (1610), the Marquise de Brinvilliers and 'La Voisin', the poisoners (1676 and 1680), Cartouche, the highwayman (1721), and Damiens, who attempted to assassinate Louis XV. (1757).

The Place de l'Hôtel-de-Ville is connected with the Cité by the *Pont d'Arcole,* affording a view of the Hôtel-Dieu and Notre-Dame.

To the N. of the Hôtel de Ville begins the *Rue du Temple*, an old and busy street, which passes the Temple and joins the Rue de Turbigo near the Place de la République (p. 74).

II. FROM THE HOTEL DE VILLE TO THE BASTILLE.

St. Gervais. St. Paul et St. Louis. Colonne de Juillet.

In the *Place Lobau* (Pl. R, 23; *V*), at the back of the Hôtel de Ville, are the *Caserne Napoléon*, which can accommodate 2500 men, to the left, and the *Caserne Lobau*, to the right, now used as an annexe of the Hôtel de Ville. On the N. side is a station of the Metropolitan Railway (Station de l'Hôtel de Ville), see Appendix, p. 33.

The church of **St. Gervais** (Pl. R, 23; *V*), or *St. Gervais et St. Protais*, which stands at the end of the Place between the two barracks, was begun in 1202, but was completely remodelled in the 14th cent.; it now presents a combination of the Flamboyant and Renaissance styles. The portal was added by *Debrosse* in 1616, and, though inharmonious with the rest, is not without interest; it illustrates the Doric, Ionic, and Corinthian orders, one above the other, together with triangular and semicircular pediments.

The Interior is remarkable for its height. St. Gervais is rich in paintings and other works of art, most of which are, however, as is usual in the churches of Paris, very badly lighted. The names of the various chapels are sufficiently explanatory of the subjects of their mural paintings. Chapels on the right side: 3rd, Frescoes by *Jobbé-Duval;* 4th, by *Gendron;* 5th (opposite the altar), Painting by *Couder* (St. Ambrose and Theodosius); 6th & 7th (ambulatory), stained glass of the 16th cent.; 8th, Frescoes by *Glaize;* 9th, Mausoleum of Michel le Tellier (d. 1685), minister of state under Louis XIV., by *Mazeline* and *Hurtrelle*, frescoes by *Al. Hesse* (SS. Gervais and Protais), and (on the altar) a Statue of the Virgin (14th century). The Lady Chapel has stained-glass windows by *Pinaigrier* or *J. Cousin* (16th cent.), paintings by *Delorme*, and a Madonna by *Oudine*. The vault and pendentives should be noticed. Chapels to the left as we return: 1st and 2nd, Pietà by *Nanteuil* and *Cortot*, paintings by *Norblin* and *Guichard;* 3rd, beyond the clock-tower, Martyrdom of Ste. Juliette, a painting by *Heim*, above it a Passion painted on wood, attributed to *Aldegrever;* 7th, Reredos reproducing the façade of the church. — The candelabra and a bronze crucifix on the high-altar are good works of the 18th cent. brought from the abbey of Ste. Geneviève. The choir-stalls (16th cent.) have fine miséricordiæ. Above the stalls of the clergy is a medallion of God the Father, by *Perugino*, belonging to an altar-piece of the Ascension (the chief panel of which is at Lyons). Organ of the 17th cent., with organ-loft in stone.

To the N. of St. Gervais, behind the Caserne Napoléon, is the small *Place Baudoyer*, with the *Mairie of the 4th Arrondissement* (Hôtel-de-Ville), an edifice in the style prevalent at the end of the 16th century. The Salle des Mariages and Salle des Fêtes are embellished with paintings by Cormon and Comerre.

We here regain the Rue de Rivoli, which is succeeded a little farther on by the *Rue St. Antoine.*

In this neighbourhood are various ancient buildings of more or less interest, dating from the period when this was the centre of Paris. Among these are No. 82 in the Rue François Miron, which leads out of the Rue St. Antoine on the right, and several others in the same street, including the *Hôtel de Beauvais* (No. 68), dating from 1665, with a particularly fine Court. The Rue de Jouy and the Rue Geoffroy l'Asnier, both to the left, also contain several good specimens, the finest being the 17th cent. *Hôtel de Chalon-Luxembourg*, No. 26 in the latter street.

In the Rue St. Antoine, on the right, is the former Jesuit church of **St. Paul et St. Louis** (Pl. R, 25, 26; *V*), erected in 1627-41, by

Père Derrand. The handsome late-Renaissance portal was added by *Père Marcel Ange*. The dome of this church was one of the earliest in Paris. The architecture of the church is obviously inspired by Italian works of the 16th cent., and retains the distinguishing characteristics of most Jesuit churches. The general effect is imposing, but the style is somewhat florid and the decoration overdone. The portal is inferior to that of St. Gervais. The nave is lofty and the aisles have galleries. The best of the numerous paintings in the interior is a Christ in the Garden, an early work of *Eug. Delacroix* (1819), in the left transept. — The building behind, to the right, formerly a Jesuit college, is now the *Lycée Charlemagne*.

A short distance from this church, to the N., is the Rue du Roi-de-Sicile (Pl. R, 23; *V*), once containing the famous *Prison de la Force*, in which the 'Septembriseurs' committed their assassinations in 1792.

In the Rue Sévigné, which begins opposite the church of St. Paul, is the Musée Carnavalet (p. 213).

On the left in the Rue St. Antoine, No. 143, is the old *Hôtel de Béthune* or *de Sully*, built in the 16th cent. for Maximilien de Béthune, better known as the Duc de Sully and minister of Henri IV. The architect was either Jacques Androuet du Cerceau or his son, Jean Baptiste. The façades in the court are adorned with elaborate sculptures, including large bas-reliefs of the seasons, etc. — Beyond the Rue de Birague, which leads to the Place des Vosges (a little farther on, to the left), is the *Hôtel de Mayenne* or *d'Ormesson*, Rue St. Antoine 212, built by J. du Cerceau.

Farther on in the Rue St. Antoine, to the right, is the Calvinist *Eglise de la Visitation* or *Temple Ste. Marie*, constructed in the 17th cent. by Fr. Mansart for a convent of Visitandine nuns. Then, to the left, is a *Statue of Beaumarchais* (1732-99), the author, by Chausade (1897). — The Rue St. Antoine terminates in the Place de la Bastille (station of the *Metropolitan Railway*, see Appx., p. 33).

The **Place de la Bastille** (Pl. R, 25; *V*), or simply *La Bastille*, as it is usually called, was formerly the site of the *Bastille St. Antoine*, a castle which was left standing when the boulevards were levelled in 1670 (p. 72). This stronghold, which was erected in 1371-83 by Kings Charles V. and VI., was afterwards used as a state-prison, chiefly for the confinement of persons of rank who had fallen victims to the intrigues of the court or the caprice of the government, and attained a world-wide celebrity in consequence of its destruction on 14th July, 1789, at the beginning of the French Revolution. — A line drawn on the ground in 1880 between the Boulevard Henri IV. and the Rue St. Antoine, indicates the exact site of the fortress so far as it is not now built over.

'With its massive walls, 10 ft. in thickness, and its eight heavy, sombre towers, it rose just at the entrance of the city; and the cannon on its battlements commanded the adjoining suburb of St. Antoine, the quarter occupied by the artizan classes. It formed the standing cognisance of despotic power under the old monarchy, and presented a formidable barrier to the advancing tide of the Revolution. Ere long, there-

fore, the popular desire for independence, coinciding with the designs of the demagogues, raised the cry, which speedily resounded throughout the whole of Paris, — Down with the Bastille! Notwithstanding the moats, the walls, and the guns with which the castle was defended, the execution of the scheme presented no great difficulty. The garrison consisted of 138 men, one-third of whom were Invalides; their provisions consisted of a couple of sacks of flour; they were unable to prevent the stoppage of their supply of water; and all hope of aid from without was cut off. From the suburbs an interminable multitude of armed men converged towards the entrance; and from the city came several companies of the regiments which had gone over to the Revolution, headed by the French guards. De Launay, the commandant, however, refused to capitulate, and the struggle began. A number of the citizens, with reckless bravery, succeeded in cutting the chains of the drawbridge, and the first court of the castle was speedily taken; but to the excessive exasperation of the assailants their attack on the second court was repulsed with great loss. The courage of the garrison was now exhausted. The Invalides desired to capitulate, and De Launay, who had been prevented by his officers from blowing up the castle and its inmates, let down the second bridge on being promised a free retreat. The victorious crowd immediately poured into the ancient building, some of them enthusiastic in the cause of Liberty, others bent on murder and destruction. The lives of the garrison were now in great jeopardy. The French guards succeeded with difficulty in saving the common soldiers; but De Launay and his officers, in spite of the long and heroic attempts of the leaders of the populace to protect them, were slain, and their heads cut off as trophies'. — *H. von Sybel, Period of the Revolution.*

Some of the stones of the Bastille were afterwards employed in the construction of the Pont de la Concorde. The *Place* is also a noted spot in the annals of two subsequent revolutions. In June, 1848, the insurgents erected their strongest barricade at the entrance to the Rue du Faubourg-St-Antoine, to the E. of the *Place*, and it was only with the aid of heavy artillery that this barrier was demolished. On 25th June, the third day of the contest, *Archbishop Affre* (p. 226), while exhorting the people to peace, was killed by an insurgent's ball. In May, 1871, the site of the Bastille was one of the last strongholds of the Communists, by whom every egress of the *Place* had been formidably barricaded, but it was captured after a desperate struggle by the Versailles troops on the 25th of the month.

The **Colonne de Juillet**, which now adorns the Place, by *Alavoine* and *Duc*, was erected in 1831-40 in honour of the heroes who fell in the Revolution of July, 1830. The total height of the monument is 154 ft., and it rests on a massive round substructure of white marble, originally intended for a colossal fountain in the form of an elephant contemplated by Napoleon I. for this site. On this rises a square basement, on each side of which are six bronze medallions symbolical of Justice, the Constitution, Strength, and Freedom, and on the basement is placed the pedestal of the column. On the W. side of the pedestal is represented a bronze lion in relief (the astronomical symbol of July), by *Barye* (d. 1875), under which is the inscription; on the E. side are the armorial bearings of the city and the dates of the decrees sanctioning the erection of the column; on the N. and S. sides are the dates of the conflicts in which the 'July heroes' fell. At each of the four corners is seen the Gallic cock holding garlands. The column itself is of bronze, 13 ft. in thickness, and fluted. It is divided by four bands into five sections, on which the names of the fallen (615) are emblazoned in gilded let-

ters. The capital is surmounted by a kind of lantern, crowned with the Genius of Liberty standing on a globe, by *J. Dumont* (d. 1884).

The Interior (adm. gratis) contains an excellent staircase of 288 steps leading to the top, where a fine view is enjoyed.

The Vaults (fee), to which a visit may also be paid, consist of two chambers, each containing a sarcophagus, 45 ft. in length and 7 ft. in width, with the remains of the fallen. In the same receptacles were afterwards placed the victims of the Revolution of February, 1848. In May, 1871, during the Communist reign of terror, these vaults were filled with gunpowder and combustibles by the insurgents for the purpose of blowing up the column and converting the whole neighbourhood into a heap of ruins. The powder, however, was afterwards withdrawn for use in the defence of the Place (see p. 71), so that no serious damage was done.

To the N. of the Place de la Bastille is the wide *Boulevard Richard Lenoir* (Pl. R 26, 27), running above the *Canal St. Martin*, which is vaulted over for a distance of nearly 1¼ M., and is lighted by means of shafts among the shrubberies in the boulevard. To the left of this boulevard are the *Boulevard Beaumarchais*, which we follow, and the *Rue St. Antoine*, leading to the Rue de Rivoli (p. 61). To the S.W., at the end of the *Boulevard Henri IV.* (p. 218), in the distance, rise the fine dome of the Panthéon (p. 240) and the towers of the churches of St. Etienne du Mont and Ste. Geneviève. Farther to the left, in the old moat of the Bastille, is the *Gare de l'Arsenal*, a basin of the Canal St. Martin, which here joins the Seine opposite the Jardin des Plantes (p. 264); then, to the S.E., the *Gare de Vincennes* (p. 26), and the *Rue du Faubourg-St-Antoine* (p. 300). — Omnibuses and tramways, comp. Plans in the Appendix. Restaurants, see p. 18.

III. THE BOULEVARDS FROM THE BASTILLE TO THE MADELEINE.

Place de la République. Portes St. Martin and St. Denis. The Opéra.

The omnibus (Line E) may, in case of fatigue, be taken from the Bastille as far as the Place de la République, or the whole way. Best view from the top, on the right side.

The **Boulevards** of Paris are divided into four classes: the Old or Inner Boulevards, the Outer Boulevards, the New Boulevards, and the Boulevards d'Enceinte or Lines.

(1) The *Old* or *Inner Boulevards* ('B. Intérieurs') derived their name from having been constructed in the reign of Louis XIV. on the site of the ancient boulevards ('bulwarks') or fortifications, which formerly surrounded the city. They are divided by the Seine into a northern and a southern half. The northern half, the 'Boulevards Intérieurs du Nord', or **'Great Boulevards'**, commonly known *par excellence* as '*The* Boulevards', extend in a semicircle from the Bastille (Pl. R, 25; *V*) to the Madeleine (Pl. R, 18; *II*), a distance of 2½ M., and are never less than 33 yds. in width. These Boulevards consist of the following 11 subdivisions: Boulevard Beaumarchais, B. des Filles-du-Calvaire, B. du Temple, B. St. Martin, B. St. Denis, B. Bonne-Nouvelle, B. Poissonnière, B. Montmartre, B. des Italiens, B. des Capucines, B. de la Madeleine. The more westerly of these imposing

streets are nowhere surpassed in the briskness of their traffic and the attractiveness of their shops. The Great Boulevards are continued on the left bank by the Boulevard St. Germain. — The 'Boulevards Intérieurs du Sud', forming the southern half, extend in another semicircle (4½ M. long) on the left bank of the Seine, from the Pont d'Austerlitz to the Pont des Invalides, but are now scarcely distinguished from the following.

(2) The *Outer Boulevards* ('B. Extérieurs'), originally skirting the octroi wall of Louis XVI., still retain their name, though it has been less appropriate since 1860, when the suburban districts *(banlieue)* were annexed to Paris. The northern line of these, from the Pont de Bercy to the Trocadéro, is 9¾ M. long, while the southern half, also beginning at the Pont de Bercy, but uniting at places with the old Boulevards Intérieurs, is 5½ M. in length.

(3) The *New Boulevards* ('Nouveaux B.') have been laid out since 1852. Of these the most important are the following: — B. de Strasbourg, B. de Sébastopol, B. St. Michel, B. de Magenta, B. Voltaire, B. St. Germain, and B. Haussmann. With this class of Boulevards, which have no connection with 'bulwarks' or fortifications either ancient or modern, may be ranked numerous *Avenues*, such as the Avenues de l'Opéra, des Champs-Elysées, de Friedland, Hoche, Wagram, de la Grande-Armée, du Bois de Boulogne, Malakoff, Victor Hugo, Kléber, d'Iéna, Marceau, du Trocadéro, Henri Martin, de l'Alma, Montaigne, d'Antin, de Suffren, de la Bourdonnais, Rapp, Bosquet, de la Motte-Picquet, Victoria, de la République, des Gobelins, and Daumesnil.

(4) The *Boulevards d'Enceinte*, skirting the inside of the present wall of Paris, take the place of the former military road which was divided into 19 sections.

Many of the boulevards, as well as some of the avenues and other principal streets, are paved with wood. The side-walks for foot passengers are of asphalt. The trees with which the boulevards and many important thoroughfares are flanked are a source of constant trouble to the municipal authorities, being frequently killed by the gas. When dead they are skilfully replaced by full-grown substitutes, and gaps are very seldom visible.

A *Walk* along the Great Boulevards, from the Place de la République to the Madeleine will be found both interesting and instructive by the visitor to Paris. The streets are least crowded between 9 a.m. and midday, but the brilliantly lighted shops and cafés add to the interest in the evening. In the afternoon the top of an omnibus (taking ½ hr. to traverse the boulevards) is a good point of observation. The traffic is immense, especially at the ends of the Boulevard Montmartre, the Place de l'Opéra, and other points where the streets intersect (comp. p. 77). At several of the crossings 'refuges' have been erected for pedestrians, and the police are introducing the London system of arresting the traffic from time to time.

The principal *Cafés* and *Brasseries* (pp. 20, 21) place chairs

outside their doors in summer, whence customers may survey the busy passing throng at their leisure. — *Restaurants*, pp. 16, 21; *Theatres*, pp. 33-35; *Shops*, p. 39.

The small glass stalls where newspapers and flowers are sold, and which are also covered with advertisements, are called '*Kiosques*'. Besides these there are offices for the regulation of the cabs, pillars covered with theatrical announcements, etc. Chairs are placed for hire (*chaise* 10c.) in the broadest parts of the boulevards; there are also numerous benches for the free use of the public.

The **Boulevard Beaumarchais** (Pl. R, 26; *III, V*), named after Caron de Beaumarchais (p. 70), who owned a considerable part of the E. side of the street, is the longest of the Great Boulevards, being 820 yds. in length. To the left diverges the Rue des Vosges, leading to the *Place* of that name (p. 217).

The Rue St. Claude, also diverging from the Boulevard to the left, leads to the church of **St. Denis du Saint-Sacrement**, in the Rue de Turenne. The church, an unimportant edifice in the neo-classic style dating from 1823-35, contains a Descent from the Cross, by *Eug. Delacroix* (in the chapel to the right of the entrance), a fine statue of Ste. Geneviève by *Perraud* (1868), and paintings in the choir by *A. de Pujol*.

The **Boulevard des Filles-du-Calvaire** (Pl. R, 26; *III*), which adjoins the Boulevard Beaumarchais, is 230 yds. long and derives its name from an ancient nunnery. At its N. end, to the right, is the *Cirque d'Hiver* (p. 35).

The **Boulevard du Temple** (Pl. R, 27; *III*), 440 yds. in length, is named from its proximity to the old Temple quarter (p. 210). It was at one time the fashionable promenade of the citizens, when the centre of Paris lay more to the E. than at present, and contained numerous theatres (comp. the paintings in the Musée Carnavalet, p. 216).

No. 42, situated at a bend of the street, occupies the site of the house from which *Fieschi* on 28th July, 1835, discharged his infernal machine at Louis Philippe. The king escaped unhurt, but Marshal Mortier and fourteen other persons were killed.

The Boulevard du Temple terminates in the ***Place de la République**, formerly called the *Place du Château-d'Eau* (Pl. R, 27; *III*), one of the finest squares in Paris (310 yds. long). The centre is embellished with a bronze *Statue of the Republic*, by the brothers Morice, erected in 1883, which is 32 ft. high to the top of the olive-branch. The stone pedestal, 50 ft. in height, is surrounded with seated bronze figures of Liberty, Equality, and Fraternity, and adorned with 12 bas-reliefs in bronze, by Dalou: Taking the oath in the Jeu de Paume; Capture of the Bastille; Renunciation of privileges; Festival of the Federation; Volunteers enrolling; Battle of Valmy; Meeting of the Constituent Assembly; Combat of the 'Vengeur'; Resumption of the tricolor in 1830; Provisional Government of 1848; September 4th, 1870; National Fête, July 14th, 1880. In front is a bronze lion with the urn of 'suffrage universel'.

Streets diverge from the Place de la République in every direction. To the S.E. is the *Boulevard Voltaire* (p. 179); to the E. runs the *Avenue de la République*, leading to the Père-Lachaise (p. 179); to the N.E. the *Rue du Faubourg-du-Temple* leads to Belleville (p. 202), and is traversed by a cable-tramway (10 c.). At the point where it crosses the Canal

St. Martin is a bust of *Frédᵈ. Lemaître* (1800-76), the author, by Granet. To the N.W. diverges the *Boulevard de Magenta*, which leads past the Gare de l'Est and the Gare du Nord (p. 24) to Montmartre. To the S.W. are the old *Rue du Temple*, leading to the Hôtel de Ville, and the wide *Rue de Turbigo*, more to the right, descending to the Halles Centrales (p. 173).

Between the Boul. Magenta (to the left) and the Boul. St. Martin is the **Bourse du Travail**, erected in 1889-90 by the city of Paris, and placed at the disposal of the trade councils ('syndicats professionnels'), with a view to superseding the private 'registry' offices.

Beyond the Place de la République we next reach the **Boulevard St. Martin** (Pl. R, 27, 24; *III*), 490 yds. long. The carriage-way was lowered in 1845, to facilitate traffic, while the foot-pavements retain their original height. Several theatres (see p. 34) are situated on the right side of this boulevard, *viz.* the *Opéra Populaire*, *Ambigu-Comique*, *Théâtre de la Porte St. Martin*, and *Théâtre de la Renaissance*.

The **Porte St. Martin** (Pl. R, 24; *III*), a triumphal arch, with three openings, 57 ft. in height, designed by *Pierre Bullet*, was erected by the city in honour of Louis XIV. in 1674. The reliefs, on the S. side by *Le Hongre* and *Legros the Elder* and on the N. side by *M. Dujardins* and *G. Marsy*, represent the Capture of Besançon, the Capture of Limburg, and the defeat of the Germans, Spaniards, and Dutch. On 31st March, 1814, the German and Russian armies entered Paris by the Barrière de Pantin and the Rue du Faubourg-St-Martin, and passed through the Porte St. Martin and the Boulevards to the Place de la Concorde (p. 82).

The ***Mairie of the 10th Arrondissement** (Pl. R, 24; *III*) with its conspicuous tower, in the Rue du Faubourg-St-Martin, about 300 yds. from the Porte, is a tasteful structure of 1892-96, designed by *E. Rouyer* in a Renaissance style not unlike that of the Hôtel de Ville. In the interior, the staircase and the gallery in three stories may be mentioned. The Salle des Fêtes, on the first floor, to the back, contains a large alto-relief by Dalou, representing the brotherhood of nations.

Beyond the Porte St. Martin begins the short **Boulevard St. Denis** (Pl. R, 24; *III*), 230 yds. in length.

The handsome streets which diverge here to the right and left are the *Boulevards de Strasbourg* and *de Sébastopol*, which, continued on the S. by the Boul. du Palais (p. 220) and Boul. St. Michel (p. 228), intersect Paris from the Gare de l'Est (p. 200) on the N. to the Observatoire (p. 286) on the S., a distance of $2^1/_2$ M. At the end of the Boulevard de Strasbourg, to the right, is the Gare de l'Est. To the left, at the end of the Boulevard de Sébastopol, rises the dome of the Tribunal de Commerce (p. 223). About 200 yds. to the left of this boulevard is the *Square des Arts et Métiers*, in front of the Conservatoire of that name (p. 175).

We now reach the **Porte St. Denis**, another triumphal arch, designed by *Blondel*, with sculptures by the brothers *Anguier* from the designs of Girardon, and erected two years before the Porte St. Martin, to commemorate the victories of Louis XIV. in Holland and the district of the Lower Rhine. It is 81 ft. high and has a single archway. The piers are adorned with two obelisks in relief covered

with military trophies. At the bases of the obelisks are represented, on the left, vanquished Batavia (Holland) with a dead lion, and on the right the river-god of the Rhine. The relief above the arch on the same side represents the Passage of the Rhine in 1672; the relief on the other side, the Capture of Maestricht. Nearly all the sculptures were restored in 1886-87.

Both these triumphal arches were the scene of sanguinary conflicts in July, 1830, June, 1848, and May, 1871.

The Porte St. Denis stands between the *Rue St. Denis* and the *Rue du Faubourg-St-Denis*, together forming one of the most ancient, and still one of the most important lines of streets in Paris. As we proceed westwards the traffic becomes brisker, and the shops more handsomely built and richly stocked.

The continuation of the Boulevard St. Denis is the **Boulevard Bonne-Nouvelle** (Pl. R, 24; *III*), which is 380 yds. in length. On the right are the new premises of *La Ménagère* (p. 40), the *Restaurant Marguery* (p. 17), and the *Théâtre du Gymnase* (p. 33). The *Rue d'Hauteville*, at the end of which the church of St. Vincent-de-Paul (p. 203) is seen, diverges on the same side.

The ancient streets to the left of the boulevard lead in a few minutes to **Notre-Dame-de-Bonne-Nouvelle**, a church of the 17th and 19th cent., of little interest in itself, but containing a handsome large marble group in high relief by *Ch. Desvergnes*, representing the Memory of the Dead (1895; in the first chapel on the right). The large chapel of the Virgin, to the left of the nave, is painted in fresco by *Aug. Hesse*.

At the point where the *Rue du Faubourg-Poissonnière* diverges to the right and the *Rue Poissonnière* to the left, begins the **Boulevard Poissonnière** (Pl. R, 21; *III*), which is also 380 yds. long.

In the Rue du Faubourg-Poissonnière, No. 15, is the *Conservatoire de Musique et de Déclamation* (Pl. B, 21, 24; *III*), which, however, is about to be removed elsewhere. The Conservatoire, founded in 1784 for the purpose of training singers and actors for the national stage, has a teaching-staff of over 70 and about 750 pupils. Pupils are admitted by competition and receive their training gratuitously. Winners of the *Grand Prix* are awarded an annual allowance of about 4000 fr. for four years, during which they visit Italy and Germany for the purpose of perfecting themselves in their art. The most distinguished students are entitled to an engagement in one of the subsidized theatres. The Conservatoire possesses a valuable *Collection of Musical Instruments* and an extensive *Musical Library*. Concerts, see p. 37.

The **Collection of Musical Instruments**, in the second court, next the Rue du Conservatoire, from which it may be entered, is open to visitors on Mon. and Thurs., 12-4. It contains numerous instruments remarkable for their antiquity, rarity, excellence, artistic beauty, or historical associations. The glass-cases in the centre contain the finest instruments.

A little farther on, at the corner of the short Rue Ste. Cécile and the Rue du Conservatoire, is the church of **St. Eugène**, a Gothic edifice, built in 1854-55 from the designs of L. A. Boileau. The interior is supported by cast-iron columns and is embellished with paintings and stained glass in the style of the 13th century.

Farther on, to the right of the Boulevard, diverges the small *Rue de Rougemont*, at the end of which is seen the *Comptoir National d'Escompte*, rebuilt in 1882-83. Its façade, surmounted by a dome with a small spire, has a fine doorway in the form of a triumphal arch, decorated with symbolic statues by A. Millet.

On the right of the Boulevard Poissonnière, No. 30, is the attractive shop of *Barbedienne & Co.*, dealers in bronzes (p. 41); on the left is the *Café-Concert Parisiana* (p. 36).

At the point where the *Rue Montmartre* diverges to the left and the *Rue du Faubourg-Montmartre* to the right, we reach the **Boulevard Montmartre** (Pl. R, 21; *III*), which is 235 yds. in length. The point where these three streets intersect, called the *Carrefour Montmartre*, is perhaps the busiest in Paris.

At No. 3, Rue Feydeau, to the right of the Rue Montmartre, is the *Office National de Commerce*, established to facilitate and encourage the intercourse of French manufacturers and merchants with foreign countries. — Beyond the Rue Feydeau begins the Rue Notre-Dame-des-Victoires, which passes behind the Exchange (p. 193). The Rue Montmartre ends at the Halles Centrales (p. 172).

On the left stands the *Théâtre des Variétés* (p. 34). On the same side is the *Passage des Panoramas*, and opposite to it the *Passage Jouffroy*.

On the left, farther on, the *Rue Vivienne* diverges to the (3 min.) Bourse (p. 193) and the Palais-Royal (p. 60). — The Boul. Montmartre ends at the *Rue de Richelieu* (p. 186) and the *Rue Drouot* (p. 194).

The ***Boulevard des Italiens** (Pl. R, 21; *III*, *II*), 465 yds. in length, which we next enter, is the most frequented and fashionable of the boulevards. It derives its name from the old Théâtre des Italiens. — Near the beginning, on the right (N.), is the double *Passage de l'Opéra* (now almost deserted), so named from the old opera-house, burned down in October, 1873, which stood at the N. end. To the left of the Boulevard is the *Passage des Princes*, leading to the Rue de Richelieu.

Farther on are the Rue Favart and the Rue Marivaux, between which is the **Opéra Comique** (Pl. R, 21, *II*; p. 33). The theatre, which was burned in 1887, was rebuilt in 1893-98, by *Bernier*, with its façade in the Place Boïeldieu, as before. The caryatides and ornamental heads on the exterior are by *Allar*, *G. Michel*, and *Peynot*. In niches are statues of Poesy and Music by *Guilbert* and *Puech*.

Inside, at the foot of the staircase, are marble statues of Lyric Opera and Comic Opera, by *Falguière* and *Mercié*. The ceiling-painting in the auditorium, by *Beni. Constant*, represents the chief figures in the operas performed here (Carmen, Manon Lescaut, Mignon, Lothario, etc.), above which are Harmony, Poetry, Song, and Glory. On the two grand staircases are panels by *L. O. Merson* (Poetry, Music, Song, Elegy, Hymn) and *Fr. Flameng* (Ballet, Tragedy, Satirical Comedy). The decorations in the vestibule of the foyer are by *Jos. Blanc*. The ceiling-painting in the foyer is by *Albert Maignan* ('La Ronde des Notes'). In the adjoining rooms are paintings by *Raph. Collin* (Inspiration, Truth animating Fiction) and *Toudouze* (Musical Pastoral of the 13th cent., Glorification of Music).

On the right of the Boulevard, farther on, are the *Rue Le Peletier*, where Orsini attempted to assassinate Napoleon III. in 1858, and the *Rues Laffitte*, *Taitbout*, and *de la Chaussée-d'Antin*. At the corner of the Rue Le Peletier is the **Café Riche* (p. 14), rebuilt in 1897-99 in the style of Louis XV. On the same side, at the corner of the Rue Laffitte, is the *Maison Dorée Restaurant*, with interesting sculptures; at the end of this street is the church of Notre-Dame-de-Lorette (p. 195), beyond which a glimpse is obtained of the Butte Montmartre (p. 204), with the Church of the Sacré-Cœur, and the reservoir (p. 205). Nearly opposite, on the left, is the imposing building of the *Crédit Lyonnais*. No. 28, on the right, is the *Théâtre des Nouveautés* (p. 35), behind which, in the Rue Taitbout, begins the Boul. Haussmann (p. 197). On the S. side of the boulevard we next observe the *Pavillon de Hanovre*, No. 33, built by Marshal de Richelieu in 1760 (partially rebuilt in 1888), now containing the principal depôt of the 'Orfèvrerie Christofle' (p. 44).

Beyond the Rue de la Chaussée-d'Antin (on the right), at the end of which rises the church of La Trinité (p. 196), begins the handsome **Boulevard des Capucines** (Pl. R, 18; *II*), 450 yds. in length. On the right are the *Théâtre du Vaudeville* (p. 33), and several handsome shops.

We next reach the *Place de l'Opéra (Pl. R, 18; *II*), which is intersected by the Boulevard des Capucines, and where five other broad streets converge. To the S. run the *Rue de la Paix*, with its tempting shops and the Vendôme Column in the background (p. 84), the handsome **Avenue de l'Opéra*, leading to the Place du Théâtre-Français (p. 61), and the *Rue du Quatre-Septembre*, leading to the Bourse (p. 193). To the N., on the left and right of the Opera, are the *Rue Halévy* and the *Rue Auber*, the latter leading to the Gare St. Lazare (p. 196). Continuation of the Boulevard, p. 80.

The **Opera House**, a sumptuous edifice bearing the inscription '*Académie Nationale de Musique*', designed by *Chas. Garnier*, was begun in 1861, and completed in 1874. It is now the largest theatre in the world, covering an area of 13,596 sq. yds. (nearly three acres); but it contains seats for 2156 persons only, being less than the number accommodated by the opera-house at Vienna or the vast theatres of La Scala at Milan and San Carlo at Naples. No adequate idea of its vast dimensions can be obtained without walking round the exterior, or viewing it from some elevated position.

The site alone cost 420,000*l.* and the cost of building amounted to 1,460,000*l.* The site had to be excavated to a depth of 50 ft. below the level of the first surface-water, and a copious stream was struck which necessitated the employment of eight steam pumps night and day for seven months. Very little wood has been employed in the construction of the building, but there is hardly a variety of marble or costly stone that has not been used.

The *Principal Façade, which, notwithstanding the richness of its ornamentation, has a somewhat heavy and depressed appear-

ance, is approached by a broad flight of steps, and consists of three stories. On the groundfloor is the *Portico* with its seven arches, the piers of which are embellished with four large groups of statuary and four statues, *viz.*, from left to right: Lyric Poetry by *Jouffroy*, Music by *Guillaume*, Idyllic Poetry by *Aizelin*, Declamation by *Chapu*, Song by *Dubois* and *Vatrinelle*, Drama by *Falguière*, Dance by *Carpeaux*, and Lyric Drama by *Petraud*. The group by Carpeaux, though admirably executed, has been severely and justly criticised for the sensuality of its style. Above the statues are medallions of Bach, Pergolese, Haydn, and Cimarosa. Above the portico is the *Loggia*, with thirty Corinthian monolithic columns, sixteen of which, 33 ft. in height, are of stone, while the fourteen smaller columns are of red marble, with gilded bronze capitals, and form a kind of frame to the windows with balconies of green Swedish marble. In the intervening spaces are medallion busts, in gilded bronze, of the great musical composers. Above the loggia the façade terminates in a richly sculptured attic, embellished with gilded theatrical masks, and with colossal gilded groups by *Gumery*, one on each side, representing Music and Poetry attended by the Muses and Goddesses of Fame. In the centre of the building rises a low dome (visible from a distance only), and behind it a huge triangular pediment, above the stage, crowned with an Apollo with a golden lyre in the middle, by *Millet*, and flanked with two Pegasi by *Lequesne*. — There is also a pavilion in the centre of each of the LATERAL FAÇADES, that on the left side ('Pavillon d'Honneur') having a double carriage-approach. The pavilion on the other side, in the Rue Halévy, is the entrance for regular subscribers. The lateral façades are adorned like the principal one with busts of composers and allegorical figures. — Performances, see p. 32.

*INTERIOR. Passing through the gilded gates, we first enter the VESTIBULE, containing the ticket-offices, and adorned with statues of Lully, Rameau, Gluck, and Händel. Opposite to us is the **Grand Staircase* (*'Escalier d'Honneur'*), the chef-d'œuvre of Garnier. Visitors who take their tickets at the door have to ascend to their places by side-staircases, but may inspect the Grand Staircase in the 'entr'actes'. The steps are of white marble, and the balustrades of *rosso antico*, with a hand-rail formed of Algerian onyx. Thirty coloured monolithic marble columns rise to the height of the third floor. The ceiling-frescoes by *Pils*, beginning on the right, represent the Gods of Olympus, Apollo in his Chariot, the Instructiveness of the Opera, and the Triumph of Harmony. The handsome door on the first landing, flanked by bronze caryatide figures of Tragedy and Comedy with drapery of coloured marble, and the bronze groups supporting the lamps should also be noticed.

Below the grand staircase, in a room reached from the subscribers' entrance (see above), are the *Bassin de la Pythie*, a fountain with a priestess of Apollo in bronze, seated on a tripod, by *Marcello* (a pseudonym of the

Duchess of Colonna di Castiglione), and a marble statue of Music, by *Delaplanche*. — Public 'Foyer', see below.

The *Auditorium, or 'Salle', fitted up in the most elaborate style, is rather overladen with decoration, which, however, has already begun to fade. There are five tiers of boxes. The spring of the arches, the 'avant-scènes', etc., on the fourth tier are adorned with fine figures and heads. Above are a handsome frieze, and numerous small windows in the shape of lyres. The ceiling-paintings, by *Lenepveu*, represent the different hours of the day and night, allegorised.

The Stage is 196 ft. in height, 178 ft. in width, and 74 ft. in depth. Communicating with it is the *Foyer de la Danse*, or ballroom, the end of which is formed by a mirror 23 ft. broad and 33 ft. high. This foyer has portraits of celebrated 'danseuses' and other paintings by Boulanger (not open to the public).

The *Foyer du Public, one of the most striking feature of the Opera House, is entered by the 'Avant-Foyer', the vaulting of which is adorned with mosaics designed by *Curzon*, and executed by Salviati, representing Diana and Endymion, Orpheus and Eurydice, Aurora and Cephalus, and Psyche and Mercury. The Foyer itself is 175 ft. long, 42 ft. wide, and 59 ft. in height. Five windows and two doors lead from the Foyer to the Loggia (view). Opposite the windows are huge mirrors, 23 ft. high, separated by twenty columns bearing statues emblematical of the qualities required by an artist. At the ends are also two monumental chimney-pieces with Caryatides of coloured marble. The fine but somewhat faded paintings are by *Baudry*. On the ceiling are Melody and Harmony in the centre, with Tragedy and Comedy at the sides. Over the chimney-pieces are Mount Parnassus and the Poets of Antiquity. The other paintings represent the Muses, with the exception of Polyhymnia, the Music of different nations, and Dancing.

To the left, as we quit the hall, is a buffet, decorated with tapestry designed by *Mazerolle*, representing Wine, Ices, Pastry, and Fishing.

The Pavillon d'Honneur (p. 79), Rue Auber, contains a *Monument to Garnier*, the architect (1825-98), with a bust by Carpeaux; a *Library*, belonging to the Opera; and the small *Musée de l'Opéra*. The last, open on week-days 11-4, contains sketches of the principal paintings in the Opera House, models of scenery, busts and portraits of stage celebrities, MSS. of well-known composers, Spontini's pianoforte, old play-bills (1658, 1660, etc.), and the like.

The small *Square de l'Opéra*, near the Opera to the W. (reached by the Rue Boudreau, which diverges from the Rue Auber to the left), is embellished with a Pegasus in bronze, by Falguière.

In the Boulevard des Capucines we next observe on the right (N.) the *Grand Hôtel* (p. 3), with the *Café de la Paix* (p. 20); beyond which is the *Rue Scribe*, containing the offices of several Atlantic steamship companies (p. 28) and (farther on) the *Olympia* (p. 36).

We now reach the **Boulevard de la Madeleine** (Pl. R, 18; *II*), which is 285 yds. in length, and leads hence to the church of that name, where the Great Boulevards on the right bank come to an end

The *Madeleine, or *Church of St. Mary Magdalen* (Pl. R, 18; *II*), is built in the style of a late-Roman adaptation of a Greek temple. The construction lasted from 1764 till 1842, the chief architects of the building being *Coutant d'Ivry*, *P. Vignon*, and *Huvé*. Napoleon I. wished to convert it into a 'Temple of Glory', while Louis XVIII. desired to make it an expiatory church with monuments to Louis XVI., Marie Antoinette, etc. The church is 354 ft. in length, 141 ft. in breadth, and 100 ft. in height. It stands on a basement about 23 ft. in height, and is surrounded by an imposing colonnade of massive Corinthian columns. The building, which is destitute of windows, is constructed exclusively of stone. The niches in the colonnade contain thirty-four modern statues of saints. The relief in the tympanum of the principal façade (S.), by *Lemaire* (d. 1880), represents the Last Judgment. The bronze *Doors*, 34½ ft. in height and 16 ft. in breadth, are adorned with illustrations of the Ten Commandments by *Triqueti*.

The *Interior (open to visitors from 1 to 6 p.m.; when the front gate is closed, entrance by the choir) forms a single spacious hall, with side-chapels, behind which are colonnades bearing galleries. The ceiling consists of three cupolas and a hemicycle. In the spandrels are figures of the Apostles, by *Pradier*, *Rude*, and *Foyatier*.

Sculptures and paintings in the chapels: to the right, Marriage of the Virgin, by *Pradier;* to the left, Baptism of Christ, by *Rude:* right, Ste. Amélie, by *Bra;* left, St. Vincent-de-Paul, by *Raggi;* right, The Saviour, by *Duret;* left, The Virgin, by *Seurre;* right, Ste. Clotilde, by *Barye;* left, St. Augustine, by *Etex*. In the lunettes are scenes from the story of Mary Magdalen, painted by *Schnetz*, *Couder*, *Bouchot*, *Cogniet*, *Abel de Pujol*, and *Signol*.

On the High Altar is a fine group in marble by *Marochetti*, representing Mary Magdalen being borne into Paradise by two angels. — At the back of the altar, in the apse, is a mosaic by *Gilbert-Martin* representing Jesus Christ and personages from the New Testament. Above is a large fresco by *Ziegler*, representing Christ in the act of receiving and blessing the chief champions of Christianity in the East and West; below is Napoleon receiving the imperial crown from the hands of Pope Pius VII.

The Madeleine is famed for its sacred music and orchestral performances on great festivals and during Passion Week. The *Organ*, with five manuals, is one of the best in Paris. The church is much used by the Bonapartists for their funeral masses.

Behind the church is a *Statue of Lavoisier* (1743-94), the chemist, by E. Barrias. A monument (by Frémiet) is to be erected to *Jules Simon* (1814-96), the author, on the small Place to the left of the church. — For a description of the Boulevard Malesherbes, St. Augustin, etc., to the N.W. of the Madeleine, see p. 197.

IV. FROM THE MADELEINE TO THE PALAIS-ROYAL VIÂ THE PLACE DE LA CONCORDE.

Colonne Vendôme. St. Roch.

The broad *Rue Royale* leads from the Madeleine to the Place de la Concorde, beyond which, on the opposite bank of the Seine, rises the Chambre des Députés (p. 272).

The Rue Royale was the scene of some of the most violent outrages of the Communards in May, 1871. Six houses here were deliberately set on fire, together with several neighbouring houses in the Rue du Faubourg-St-Honoré, and 27 persons perished in the flames. Some firemen, bribed

by the Commune, even went so far as to replace the water in their pumps by petroleum. — Palais de l'Elysée, in the Rue du Faubourg-St-Honoré, see p. 156; Rue St. Honoré, see p. 85.

The ***Place de la Concorde** (Pl. R, 15, 18; *II*), the most beautiful and extensive *place* in Paris, and one of the finest in the world, covers an area 390 yds. in length, by 235 yds. in width, bounded on the S. by the Seine, on the W. by the Champs-Elysées, on the N. by the Ministère de la Marine and the Hôtel Crillon-Coislin (p. 83), and on the E. by the garden of the Tuileries. It received its present form in 1854, from designs by *Hittorff* (d. 1876). From the centre of the square a view is obtained of the Madeleine (p. 81), the Palais de la Chambre des Députés, the Louvre, and the Arc de Triomphe de l'Etoile.

In the middle of the 18th cent. the site was still a desert. Louis XV. 'gratified' the municipal authorities of Paris by permission to erect a statue to him, and *Gabriel*, the architect, constructed the present pavilions and balustrades, behind which ditches were dug, which remained unfilled until 1852. The statue, which was not erected until 1763, was an equestrian figure of the king by Bouchardon (model, see p. 108), surrounded by figures emblematical of Strength, Wisdom, Justice, and Peace, by Pigalle. Soon after the erection of the statue the following pasquinade appeared on the pedestal: —

'*O la belle statue! ô le beau piédestal!*
Les vertus sont à pied, le vice est à cheval.'

A few days later was added the sarcasm: —

'*Il est ici comme à Versailles,*
Il est sans coeur et sans entrailles.'

A third scribbler called the monument a '*statua statuae*'.

On 11th August, 1792, the day after the capture of the Tuileries, the statue of the king was removed by order of the Legislative Assembly, melted down, and converted into pieces of two sous. A terracotta figure of the 'Goddess of Liberty' was then placed on the pedestal, and derisively styled '*La Liberté de Boue*', while the Place was named *Place de la Révolution*. In 1795 the name was changed to *Place de la Concorde*, and after the restoration of the Bourbons, when it was proposed to erect an expiatory monument here, it was known successively as *Place Louis XV.*, and *Place Louis XVI.* After 1830 the name Place de la Concorde was revived.

In 1792 the guillotine began its bloody work here and Louis XVI. was executed in the Place on Jan. 21st, 1793. On 17th July Charlotte Corday was beheaded; on 2nd October Brissot, chief of the Gironde, with twenty-one of his adherents; on 16th Oct. the ill-fated queen Marie Antoinette; on 14th Nov. Philippe Egalité, Duke of Orléans, father of King Louis Philippe; on 12th May, 1794, Madame Elisabeth, sister of Louis XVI. On 14th March, through the influence of Danton and Robespierre, Hébert, the most determined opponent of all social rule, together with his partizans, also terminated his career on the scaffold here. The next victims were the adherents of Marat and the Orleanists; then on 8th April Danton himself and his party, among whom was Camille Desmoulins; and on 16th April the atheists Chaumette and Anacharsis Cloots, and the wives of Camille Desmoulins, Hébert, and others. On 28th July, 1794, Robespierre and his associates, his brother, Dumas, St. Just, and other members of the '*comité du salut public*' met a retributive end here; a few days later the same fate overtook 82 members of the *Commune*, whom Robespierre had employed as his tools. Lasource, one of the Girondists, said to his judges: '*Je meurs dans un moment où le peuple a perdu sa raison; vous, vous mourrez le jour où il la retrouvera*'. Between 21st Jan., 1793, and 3rd May, 1795, upwards of 2800 persons perished here by the guillotine.

In March, 1871, the Place de la Concorde and the Champs-Elys were occupied by the German army. In May of the same year the Place was the scene of fierce conflicts between the Versailles troops and the Communards, who had erected a barricade at the end of the Rue Royale commanding the Place.

The ***Obelisk**, which rises in the centre of the Place, was presented to Louis Philippe by Mohammed Ali, Viceroy of Egypt. This is a monolith, or single block, of reddish granite or syenite, from the quarries of Syene (the modern Assuân) in Upper Egypt. It is 76 ft. in height, and weighs 240 tons. The pedestal of Breton granite is 13 ft. high, and also consists of a single block, while the steps by which it is approached raise the whole $3^1/_2$ ft. above the ground. The representations on the pedestal refer to the embarkation of the obelisk in Egypt in 1831 and to its erection in 1836 at Paris, under the superintendence of the engineer *J. B. Lebas*. — Cleopatra's Needle in London is 70 ft. in height, and the Obelisk in the Piazza di San Giovanni in Laterano at Rome is 104 ft. high.

Ramses II., King of Egypt, better known by his Greek title of Sesostris the Great, who reigned in the 14th cent. before Christ, erected a huge 'pylon' gate and a colonnade before a temple which his great ancestor *Amenhotep III.* (*Amenophis* or *Memnon* of the Greeks) had built in the E. suburb of Thebes, the site now occupied by the poor village of *Luxor*. In front of this gate stood two beautiful obelisks, and it is one of these that now embellishes the Place de la Concorde. Each of the four sides of the obelisk is inscribed with three vertical rows of hieroglyphics, the middle row in each case referring to Ramses II, while the others were added by Ramses III., a monarch of the succeeding dynasty.

Each of the ***Fountains** beside the obelisk consists of a round basin, 53 ft. in diameter, above which rise two smaller basins, surmounted by a spout from which a jet of water rises to a height of 28 ft. In the lowest basin are six Tritons and Nereids, holding dolphins which spout water into the second basin. The fountain on the S. side is dedicated to the *Seas*, the other to the *Rivers*.

The two imposing edifices of nearly uniform exterior on the N. side of the square, separated from each other by the Rue Royale (p. 81), were erected in 1762-1770, from *Gabriel's* plans, for the reception of ambassadors and other distinguished personages. That to the right is now occupied by the *Ministère de la Marine*; that to the left, the *Hôtel Crillon-Coislin*, is now divided into four parts, of which one is occupied by the Cercle de la Rue Royale (p. 39).

Upon lofty pedestals placed around the Place rise eight stone figures representing the chief towns of France: Lille and Strassburg by *Pradier*, Bordeaux and Nantes by *Callouet*, Rouen and Brest by *Cortot*, and Marseilles and Lyons by *Petitot*. The Strassburg is usually hung with crape and mourning garlands, in reference to the lost Alsace. The square is lighted at night from twenty bronzed rostral columns on the surrounding balustrades.

The **Pont de la Concorde** (Pl. R, 15, 14; *II*), which crosses the Seine from the Place to the Chambre des Députés, was built by Perronet in 1787-90, the material for the upper part being furnished

by the stones of the Bastille. The piers are in the form of half-columns, and under the first empire were adorned with statues of generals, which were subsequently replaced by the statues of great men now in the Cour d'Honneur at Versailles (see p. 312).

The view from the bridge is very fine. It includes the Place de la Concorde, the Madeleine, and the Chamber of Deputies; then, upstream, to the left, the Tuileries Garden, a pavilion of the Tuileries and one of the Louvre, the Pont Solférino and the Pont Royal; to the right, the new Gare d'Orléans, in front of which is the little dome of the Palais de la Légion d'Honneur; farther off are the dome of the Institut, the towers of Notre Dame, the spire of the Sainte Chapelle, and the dome of the Tribunal de Commerce. Downstream, to the right, appear the two Palais des Beaux Arts and several buildings of the Exhibition of 1900; then the new Pont Alexandre III., and, farther off, the towers of the Trocadéro; to the left the Ministry of Foreign Affairs and the inevitable Eiffel Tower. The dome of the Invalides can be seen only from a little below the bridge, to the right of the Chamber of Deputies, and the spires of Ste. Clotilde to the left, above the houses.

Below the bridge is the monumental main entrance to the Exhibition of 1900. — Chambre des Députés, see p. 272; Boulevard St. Germain, p. 229; Garden of the Tuileries, p. 153; Champs-Elysées, p. 155. — Omnibuses, tramways, and steamboats, see the Appendix.

We finish our circular walk by re-entering the *Rue de Rivoli* (p. 61), at the N.E. corner of the Place de la Concorde, and following it to the E., skirting the Tuileries Garden and the wing of the palace still existing on this side. On the left are several sumptuous hotels, beginning with the *Hôtel Continental* (p. 3), which occupies the site of the former Ministère des Finances, destroyed by the Communards in 1871. A tablet on one of the pillars of the railing of the Garden of the Tuileries, nearly opposite this spot, records that here was situated the famous riding-school *(Manège)* used as a place of meeting by the Constituent Assembly, the Legislative Assembly, and the National Convention.

The Rue Castiglione, at the corner of which the Hôtel Continental stands, leads to the **Place Vendôme** (Pl. R, 18; *II*), partly constructed by the celebrated architect *J. H. Mansart* (the Younger, d. 1708). The Place was once embellished with an equestrian statue of Louis XIV. by Girardon. This was removed at the Revolution, and the name of the square changed from *Place des Conquêtes* to *Place des Piques*. It owes its present name (assigned to it by Napoleon I.) to a palace erected here by Henri IV. for his son, the Duc de Vendôme. In the centre of the Place rises the —

***Colonne Vendôme,** an imitation of Trajan's column at Rome, 142 ft. in height and 13 ft. in diameter. It was erected by the architects *Denon*, *Gondouin*, and *Lepère*, by order of Napoleon I. in 1806-10, to commemorate his victories over the Russians and Austrians in 1805. The column is constructed of masonry, encrusted with plates of bronze (designed by *Bergeret*) forming a spiral band nearly 300 yds. in length, on which are represented memorable scenes of the campaign of 1805, from the breaking up of the camp at Boulogne down to the Battle of Austerlitz. The figures are 3 ft.

in height, and many of them are portraits. The metal was obtained by melting down 1200 Russian and Austrian cannons. At the top is a statue of Napoleon in his imperial robes, after *Chaudet*. Visitors are no longer permitted to ascend.

The vicissitudes of the Vendôme Column reflect the political history of France. In 1814 the statue of Napoleon was taken down by the Royalists, and was replaced by a monster fleur-de-lis surmounted by a white flag. The metal was used in casting the equestrian statue of Henri IV. (p. 223). In 1831 Louis Philippe caused a new statue of the emperor, in a greatcoat and three-cornered hat, to be placed on the summit, but Napoleon III. caused this to be replaced in 1863 by one resembling the original figure. The Column was overthrown by the Communards in May, 1871, at the instigation of the painter Courbet (d. 1878); but as the fragments were preserved, it was re-erected in 1875.

The street prolonging the Rue Castiglione on the W. side of the Place is the Rue de la Paix, mentioned at p. 78. — We, however, retrace our steps along the Rue Castiglione to the *Rue St. Honoré*, the first cross-street, where we turn to the left.

In this street, to the right, are the *Nouveau Cirque* (p. 35) and the *Church of the Assumption* (sometimes closed), a building of the 17th cent., with a somewhat heavy dome. On the cupola is an Assumption by Ch. de la Fosse.

St. Roch (Pl. R, 18; *II*), in the Rue St. Honoré, between the Place Vendôme and the Palais Royal, was erected in 1653-1740 from designs by *Jacques Lemercier*, but the façade, with its two rows of Doric and Corinthian columns, one above the other, was designed by *Robert de Cotte*, and executed by his son *Jules de Cotte*.

Interior. The chapels of the aisles were decorated in the early part of the 19th cent. with paintings, now faded and visible only in bright weather. The subjects of the paintings are indicated by the names of the chapels; *viz.*, on the left, Chapelle des Fonts, St. Nicolas, de la Compassion, Ste. Suzanne, St. Denis, St. Vincent de Paul, St. Joseph, St. François Xavier, and St. Carlo Borromeo; on the right, as we return, Chapelle Ste. Madeleine, Ste. Catherine, Ste. Thérèse, Ste. Clotilde, Ste. Geneviève, of the Apostles, St. Stephen, and Chapelle des Monuments. The most important paintings in the church are those in the transepts: to the left, St. Denis preaching, by *Vien* (d. 1809), master of David, in the academic style; to the right, Healing of the Leper, by *Doyen* (d. 1806), a somewhat theatrical composition. In the 1st chapel to the left: °Baptism of Christ, a group in marble, by *Lemoine*. — 2nd Chapel: Mater Dolorosa, by *Bogino*. — 4th Chapel: Monument of the *Abbé de l'Epée* (1712-1789), founder of the Deaf and Dumb Asylum (p. 285), by *Préault*. — In the transepts, from left to right: St. Augustine, by *d'Huez;* St. Andrew, by *Pradier;* Agony in the Garden, by *Falconet*; St. Roch, by *Coustou*, etc. The other side-chapels contain large reliefs, by *Deseine*, representing scenes from the history of the Passion.

To the left and right, behind the high-altar, are paintings, by *Lethière* and *Restout*, of Christ appearing to Mary Magdalen and the Presentation in the Temple. — Upon the altar of the 1st chapel of the retro-choir: Nativity, a group in marble by *Michel Anguier*. — In the ambulatory are paintings by *Schnetz*, *Thomas*, *Delorme*, and *Restout*. — The *Chapelle du Calvaire* (the 2nd), which is separate from the other two, is decorated after designs by *Falconet* and contains three well-executed groups: the Crucifixion, by *Duseigneur*, Christ on the Cross, by *Mich. Anguier*, and the Entombment, by *Deseine*. The kneeling Magdalen in the centre, by *Lemoyne*, belonged to the monument of the painter Mignard and bears the features of his daughter, Mme. de Feuquières.

In the last chapel but one, as we return towards the entrance: °Monument of *Marshal Duc de Créquy* (d. 1687), by *Coyzevox* and *Coustou*. — Last

chapel: Monuments of **Cardinal Dubois* (d. 1729), by *G. Coustou*, and of *Comte d'Harcourt* (d. 1666), by *Renard;* busts of the painter *Mignard* (d. 1695), by *Desjardins*, and of the landscape-gardener *Le Nôtre* (d. 1700), by *Coyzevox the Elder;* monument of the astronomer *Maupertuis* (d. 1759), by *d'Huez;* bust of the *Duc de Lesdiguières* (d. 1626), by *Coustou*, and several medallions. — St. Roch is noted for its music (10 a.m. on Sun.).

It was in the Place in front of St. Roch, extending at that time as far as the Tuileries Garden, that the Royalists who attacked the Convention on 5th Oct., 1795, placed their best battalions; whilst others advanced on the side of the river. Napoleon Bonaparte, however, brought the latter under a cross-fire from his batteries, which he had hastily summoned, while by a vigorous attack he overwhelmed the soldiers of St. Roch, thus stifling the counter-revolution in its birth.

The *Rue des Pyramides*, to the right of St. Roch, leads to the Rue de Rivoli, passing the small *Place de Rivoli*, with a mediocre equestrian statue of *Joan of Arc*, in bronze, by Frémiet.

Following the Rue de Rivoli to the left we now soon reach the Nouveau Louvre and the Place du Palais-Royal (p. 59).

2. Palace and Galleries of the Louvre. The Tuileries.

I. THE PALACE OF THE LOUVRE.

The ****Louvre** (Pl. R, 17, 20; *II*), the most important public building at Paris, both architecturally and on account of its treasures of art, is a palace of vast extent, rising between the Rue de Rivoli and the Seine.

The Louvre perhaps derives its name from an ancient rendezvous of wolf-hunters, known as the *Lupara*, *Lupera*, or *Louverie*. It is usually supposed that *Philip Augustus* (1180-1223) erected the first castle here; it is at any rate certain that, when that monarch was constructing the new city-walls, he also built the massive corner-tower of which the foundations were discovered in 1885 in the cellar below the Museum of Antiquities (p. 90). The plan and extent of the mediæval château were made plain by the excavations of 1865 and are now indicated by a white line on the ground in the S.W. corner of the Cour du Louvre. It was not, however, until the time of *Charles V.* (1364-80), who removed his treasury and library to it, that the château was fitted up in the handsome style appropriate to a royal residence. No trace of these buildings now remains. In 1527 *Francis I.* (d. 1547), an indefatigable builder, tore down the old tower and modernized the château, and a little later he undertook to rebuild it entirely. The growth of the building may be traced in the *Historical Plan*, facing p. 87. The works were directed by the architect *Pierre Lescot*† during the reign of the splendour-loving *Henri II.* (1547-59), and under subsequent monarchs. After the death of Henri II. his widow, *Catherine de Médicis* (d. 1589), during the reigns of her sons *Francis II.* (d. 1560), *Charles IX.* (d. 1574), and *Henri III.* (d. 1589), continued the erection of the S. wing, and in 1566 also proceeded to build the so called 'Petite Galerie', a wing of one story over which the Galerie d'Apollon (p. 137) was afterwards constructed. — Like his predecessors, *Henri IV.* (1589-1610) devoted much attention to the continuation of the Louvre. He constructed the 'Galerie d'Apollon' and completed the 'Galerie du Bord de l'Eau', or S. gallery, the entire W. portion of which, however, was rebuilt on a different plan under Napoleon III. Henri IV.'s architects are said to have been *Thibauld Métezeau* and *Louis Métezeau*, besides whom *Jacques* and *Jean Baptiste Androuet*, surnamed *du Cerceau*, were also employed.

† For details regarding the artists, see List at the end of the Handbook.

Pierre Chambiges, or *Chambiche* (comp. p. 65), is also named as one of the architects. Under *Louis XIII.* (1610-43) the works were suspended for a considerable time, but in 1624 he entrusted *Jacques Lemercier* with the completion of the buildings begun by Lescot. The extent of Lescot's design was quadrupled, and what had formerly been the N. pavilion (Pavillon Sully, or de l'Horloge) was now made the centre of the W. wing. The construction of the N., S., and E. sides, barely begun by Louis XIII., was continued by his successor *Louis XIV.* (d. 1715), *Levau* being the architect who succeeded Lemercier in 1660. The building was suspended under Louis XV. and Louis XVI. and during the Revolution; but was resumed in 1805 by *Napoleon I.*, whose architects, *Percier* and *Fontaine*, began the construction of a N. gallery parallel to that on the S. Finally, after another interruption, the old plan of the French kings and the first emperor for the junction of the Louvre and the Tuileries was completed in 1852-1857 under *Napoleon III.*, whose architects were *Visconti* and *Lefuel*. The parts built under Napoleon III. include the E. half (220 yds. long) of the N. gallery, and also the inner galleries on both N. and S., nearly as long, which with their transverse galleries at right angles, and the gardens in the square, were intended to conceal the want of exact parallelism between the N. and S. wings and between the Vieux Louvre and the Tuileries.

The older part of the Louvre has been the scene of many memorable historical events. On 19th Aug., 1572, the marriage of *Princess Margaret of Valois* with the King of Navarre, afterwards *Henri IV.* of France, was solemnised here, most of the Huguenot chiefs being present on the occasion. Five days later, on the night of 24th Aug., the signal was given here for the massacre of the Huguenots. The guards immediately issued from the palace-court where they had been assembled, and proceeded first to the residence of *Admiral de Coligny*, who became the first victim of the fearful Night of St. Bartholomew. According to a tradition, repeated by Mirabeau and other orators of the Revolution, *Charles IX.* himself on this occasion fired on his subjects from one of the S. windows of the palace, where the inscription, 'C'est de cette fenêtre que l'infâme Charles IX., d'exécrable mémoire, a tiré sur le peuple avec une carabine', was accordingly engraved in 1795. Six years later, however, the words were erased, as it was discovered that that part of the palace was not built till the reign of Henri IV.

On 24th May, 1871, the whole building with its immense treasures of art was seriously imperilled by the incendiarism of the Communards. The part of the connecting wing next to the Tuileries was much damaged by the fire, and the imperial library of 90,000 vols. and many precious MSS. was destroyed. The Versailles troops fortunately arrived in time to arrest the progress of the flames and prevent incalculably greater losses.

The palace of the Louvre consists of two main divisions, the *Vieux Louvre*, or Old Louvre, and the *Nouveau Louvre*, or New Louvre.

The Vieux Louvre is the large quadrangle of buildings at the E. end of the opposite historical plan, enclosing a court of harmonious design. The finest parts, however, are the S. half of the W. side facing the court and the W. half of the S. side, next the Seine, both by *P. Lescot*, the most distinguished master of the earlier French Renaissance style; the other portions, as indicated above, being merely reproductions. The rich façade of the W. wing, rising in three stories and decorated by *Jean Goujon* and *Paolo Ponzio*, is justly admired as the most perfect example of the style of the period of Francis I. The central pavilion was originally of two stories only; the story subsequently added is adorned with caryatides by *J. Sarazin*. These domed pavilions, like the lofty decorated chimneys, form a genuine peculiarity of the French Renais-

sance, as we have already noted at the Hôtel de Ville (p. 66). The attic story of the remaining three sides was added under Louis XIV. The exterior façades are similar, except on the E. side, opposite St. Germain l'Auxerrois. That façade, 190 yds. long and 90 ft. high, was erected by *Cl. Perrault*, physician and architect, whose handsome *Colonnade*, consisting of 28 Corinthian columns in pairs, has been somewhat overrated. The dimensions of the colonnade were so unskilfully calculated, that it is not only longer than the main building, but was also too high until the attic story was added.

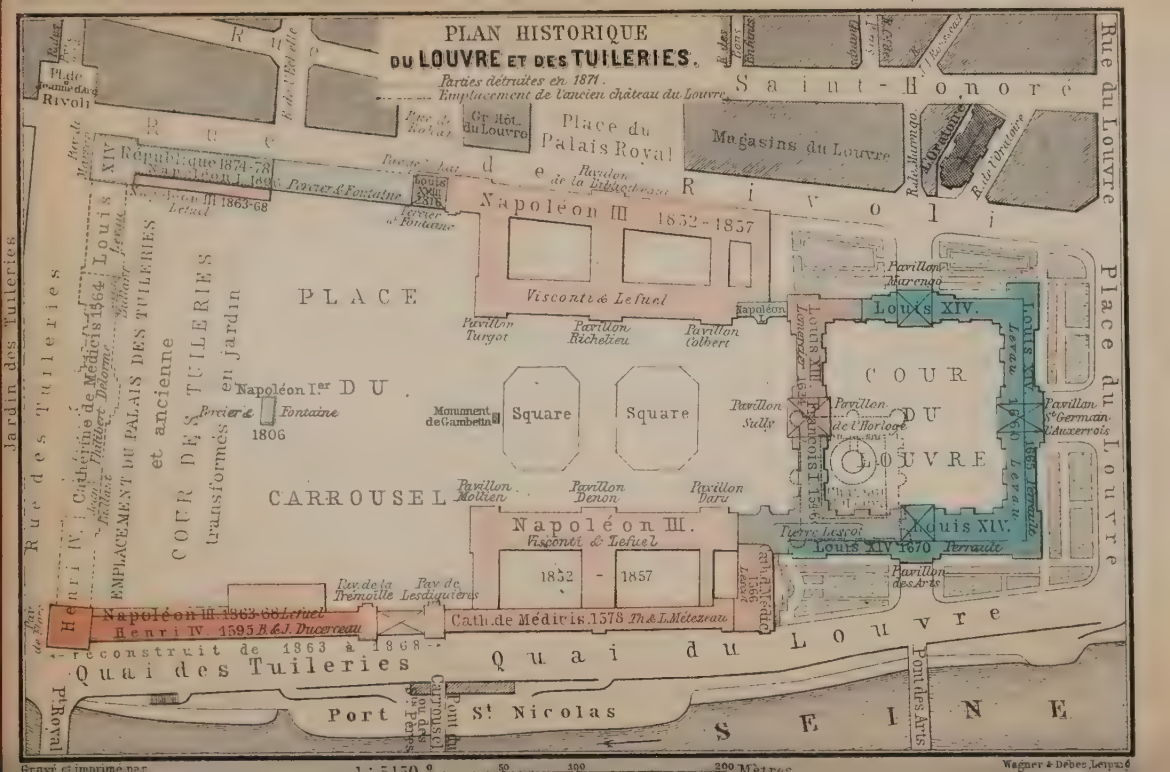
The gardens on the outside of the Vieux Louvre are adorned with monuments of artists. To the left, in front of the colonnade, is an equestrian statue of *Velazquez* (1599-1660), by Frémiet; farther to the left is the monument of *Fr. Boucher* (1703-70), by Auber, then that of *Raffet* (1804-60), with the drummer from his 'Review of the Dead'; and beyond that is a monument to *Meissonier* (1815-91), by Mercié.

The Nouveau Louvre, which is much larger, extends to the W. from the Vieux Louvre to beyond the Arc de Triomphe du Carrousel, where it unites with two wings of the former palace of the Tuileries. It includes a few ancient portions, as indicated above, but the most interesting parts are the additions of the 19th cent., especially those in the inner square. The heavy and showy façades of these new buildings, with their pavilions roofed with domes, their Corinthian half-columns, their caryatides, their portico, colossal statues (representing 86 eminent Frenchmen), and groups of sculpture (63, of an allegorical character), harmonise in their general characteristics only with the architecture of the earlier parts of the palace. It is scarcely more practicable to enumerate the sculptures that adorn the exterior of the Nouveau Louvre, than to enumerate those on the Vieux Louvre. The pediments and caryatides of the six chief pavilions, from left to right, beginning at the Place du Carrousel, are by the following artists: *Guillaume* (next the Place) and *Cavelier; Duret* (pediment), *Bosio*, *Polet*, and *Cavelier; Vilain* (two pavilions); *Simart* (pediment), *Briant the Younger*, *Jacquot*, *Ottin*, and *Robert; Jouffroy* (next the square) and *Lequesne*.

The Louvre and Tuileries together cover an area of about 48 acres, forming one of the most magnificent palaces in the world. The effect of the whole is harmonious, in spite of the lack of unity; and the pile is considered perhaps the best work of French architecture.

Since 1793 the whole of the Old Louvre has been used as a Museum. The E. half of the S. wing of the New Louvre also contains collections, while the N. wing is occupied by the minister of finance.

Those who wish to make use of their time before the Galleries are open, or after they are shut, may walk through the Jardin des Tuileries (p. 153) to the Place de la Concorde (p. 82), or along the quays on the Seine to the Pont-Neuf (p. 223), or even as far as the Palais de Justice (p. 220). The Galleries cannot be properly seen in one day. — Déjeuner may be taken at the Palais-Royal (see p. 17) or at one of the Duval Restaurants, Rue Montesquieu 6 and Rue de Rivoli 194 (Place de Rivoli, p. 17).


PLAN HISTORIQUE
DU LOUVRE ET DES TUILERIES.
Parties détruites en 1871.
Emplacement de l'ancien château du Louvre
Rue de Rivoli
Rue Saint-Honoré
Rue du Louvre
Place du Palais Royal
Gt Hôt. du Louvre
Magasins du Louvre
Rue Marengo
Rue de l'Oratoire
Rue de Castiglione
Rue de Mondovi
Rue de Valois
Rue des Pyramides
Rue de Beaujolais
Rue de Montpensier
Rue de Chartres
Rue de Luxembourg
Rue de Marsan
Rue de Lille
Rue de Bellechasse
Rue de Bellechasse
Rue de Bellechasse

II. THE GALLERIES OF THE LOUVRE.

The Louvre Collections are open gratis to the public *daily*, *except Mondays* and certain holidays (see p. 58); hours, see p. 56.

The best time for visiting the galleries is as early as possible in the morning, as they are often crowded in the afternoon, particularly on Sundays. — Overcoats, sticks, and umbrellas may, and parcels must, be left in charge of the officials at the principal entrances. — Conveniences for the use of visitors are to be found off the Galerie Mollien and RR. VII and IX of the picture-gallery; keys kept by the custodians.

Persons desiring to copy in the Louvre or Luxembourg apply to the *Administration des Musées*, the office of which is in the S.W. angle of the court of the Vieux Louvre (Pl. M). The conditions and regulations are posted up in the various galleries.

The history of the **Louvre Collections dates from the time of the French monarchs of the Renaissance of the 16th cent., who were not only intimately connected with Italy in their political relations, but paid enthusiastic homage to Italian culture. Foremost among patrons of art and collectors was *Francis I.* His efforts, however, were but partly successful; for the School of Fontainebleau, as the group of Italian masters employed by him and by *Henri II.* is usually called, exercised no permanent influence on the character of French art. In the reign of *Louis XIV.*, who purchased the collections of the banker Jabach and of Charles I. of England, it again became the fashion to make collections of treasures of art, both with persons of the highest rank (such as Cardinal Mazarin) and members of the middle class (like Crozat). The royal collections, however, known collectively as the 'Cabinet du Roi', were inaccessible to the public. To the Revolution the collections of the Louvre are chiefly indebted for their great extent and magnificence. The principle of centralisation was then for the first time applied to art collections, and various treasures distributed throughout the royal palaces, in churches, and in the suppressed monasteries were united here in 1793. At length, when the French armies returned to Paris from Italy, the Netherlands, and Germany, laden with treasures of art, the Louvre Collection became *par excellence* the museum of Europe and was so celebrated under the name of the 'Musée Napoléon', that the Allies in 1814 did not venture to restore its treasures to their former owners. The act of restitution was, however, performed in 1815, but many fine paintings and statues still remained in Paris, and the collections of the Louvre can still boast of being the most extensive and valuable on the continent. They are constantly being increased by purchases, and still more by gifts, for nearly every art-collector in France bequeaths some of his treasures to the Louvre.

The rooms of the Louvre, most of which are connected with each other, are so numerous that it takes 2 hrs. to walk through them all without stopping, and it is indispensable for the visitor to be provided with a plan for his guidance.

Before entering, the visitor should particularly note that the — Ground Floor contains the *Sculptures*, ancient and modern, and the *Engravings*.

The First Floor contains the *Pictures*, the *Smaller Antiquities*, the *Mediaeval*, *Renaissance*, and *Modern Art Objects*, the *Drawings*, and various small collections.

The Second Floor contains the *Musée de Marine*, another room with *Paintings*, the *Musée Ethnographique*, the *Musée Chinois*, and the *Supplementary Saloons of Drawings*.

Visitors who have only a short time to devote to the Galleries should begin with the *Antique Sculptures* (p. 90) and the *Pictures*

(p. 110), which are the first to be opened in the morning (see p. 56). They are also recommended to adhere closely to the following order of proceeding through the rooms, so as to avoid missing their way or losing time by going twice over the same ground. Changes in the arrangement are not infrequent; and at the time of going to press it was impracticable to give definite details as to the position of the pictures (comp. p. 114). The less important rooms are here described in small type or indicated as such. To find the description of any particular saloon, see the Index.

The General Director of the Louvre Collections is *Mr. A. Kaempfen.* The Departmental Keepers are *Messieurs Ant. Héron de Villefosse* (Greek and Roman Antiquities), *Paul Pierret* (Egyptian Antiquities), *L. A. Heuzey* (Oriental Antiquities and Ancient Ceramics), *A. Michel* (Mediæval, Renaissance, and Modern Sculptures), *G. Lafenestre* (Paintings), *E. Molinier* (Industrial Art), and *Vice-Admiral P. E. Miot* (Marine Department).

The authorities caution visitors, by means of numerous notices, not to employ the guides who assail the public at the entrances to the Galleries.

Entrances. Most of the Galleries have special entrances (see Plan). The *Principal Entrance,* leading to the Gallery of Antique Sculpture and to the First Floor, is in the *Pavillon Denon* (Pl. G, groundfloor), in the court of the New Louvre, on the side next the Seine. The descriptions below and at p. 109 begin here.

A. GROUND FLOOR.

The ** **Collection of Ancient Sculpture** *(Musée des Marbres Antiques)*, though inferior to the great Italian collections, boasts of a number of works of the highest rank. We begin our enumeration at the end next the *Pavillon Denon* (comp. above).

The brief official catalogue of the antique sculptures, by *A. H. de Villefosse*, with illustrations and indexes (1896), costs 1 fr. 50 c. The new numbers appear on the left side of the sculptures, but are sometimes lacking. It may also be noted that the labels give the origin of the specimens in large letters in the first line, not the subject of the sculpture.

In the Vestibule is a cloak-room (optional; comp. p. 89). — To the right is the Galerie Mollien, which contains ancient statues, more or less mutilated and of inferior value, a large Byzantine mosaic, found near Tyre, in Phœnicia, two antique sarcophagi, etc. At the end is a staircase ascending to the French department of the Picture Gallery (Pl. K; see p. 131).

Opposite the entrance to the left is the *Salle des Moulages*, formerly a riding-school, containing a collection of casts for the use of students (visitors may proceed through this room to the Chalcographie and the Collection Grandidier, p. 151).

We turn to the left in the vestibule and enter the —

Galerie Denon, where copies of bronzes from the antique, executed in the 16-18th cent. at Fontainebleau and Rome, sarcophagi, and mutilated antiquities are exhibited.

Bronzes. To the right and left, Amazon (Vatican), Commodus as Hercules (Vatican), Centaurs, from the Capitol; right, Boy extracting a thorn from his foot (Capitol); left, Mercury (Florence), Cnidian Venus (Vatican), Ariadne (Vatican), Antinous (Capitol); right, Laocoon (Vatican),

MUSÉES DU LOUVRE.

0 10 20 30 40 50 Mètres

REZ-DE-CHAUSSÉE

A. *Entrée des salles des antiquités égyptiennes.*

B. *Entrée des salles des antiquités asiatiques.*

C. *Entrée du musée des marbres antiques, grecs et romains.*

D. *Entrée du musée des sculptures du Moyen-Age et de la Renaiss.*

E. *Entrée du musée des sculptures modernes.*

F. *Entrée de la Chalcographie et de la collection Grandidier.*

G. *Entrée des musées du 1er étage et des marbres antiques.*

H. *Escalier des musées d'antiquités égyptiennes et grecques, etc.*

I. *Escalier du musée du Moyen-Age et de la Renaissance, etc.*

J. *Escalier Henri II (collection la Caze, musée de peinture, etc.).*

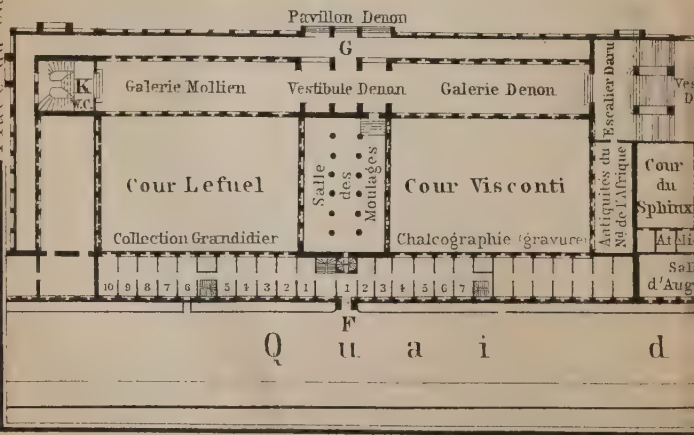
K. *Escalier des galeries françaises et sortie de la Grande Galerie.*

L. *Direction des musées nationaux.*

M. *Bureaux de l'administration.*

N. *Escalier Henri IV, sortie quand il y a foule.*

Nota. – *Les salles indiquées ici à gauche sur le quai ne sont pas au rez-de-chaussée, mais à une sorte de second entresol, sous la Grande Galerie.*



Rue de Rivoli

Place du Louvre

Pavillon Sully

COUR DU LOUVRE

Passage

Passage

Passage

Passage

Passage

Sculpture moderne ou de l'Horloge

Sculpture antique

Salle des Cariatides

Salle Puget

S. Houdon

S. des Constou

S. Coyzevox

S. Chaudet

S. Rude

S. Carpeaux

Antiquités asiatiques

Antiquités asiatiques

Antiquités égyptiennes

Antiquités égyptiennes

Sculpt de la Renaissance

Sculpture antique

Hercule et Téléphe

Corr. de Pan

Salle du Tibre

S. du Héros combattant

S. de la Pallas

Melpo mène

Salle Caveglia

Sculpture antique

della Robbia

Mich. Ang.

Jean Goujon

Michel Colomb.

Moyen Age

Renaissance

Nouv. Acquis

Bronzes

Pont des Arts

SEINE

Louvre

the Arrotino or knife-grinder (Florence); left, Faun (Madrid), Young Athlete; to the right, Medicean Venus; at the end, Diana 'à la biche' (Louvre) and Apollo Belvedere (Vatican).

Four large *Sarcophagi* are also placed here: 2120, with scenes from the life of Achilles (one side modern); 2119. with a battle of the Amazons, and two recumbent sepulchral figures on the lid; 1335, with Endymion and Selene; 1336, with Bacchus and Ariadne. Between the last two is a large lion, in limestone.

We next reach the GRAND ESCALIER, or ESCALIER DARU, which ascends to the Picture Gallery (p. 109). The ceiling of this staircase is decorated with mosaics after *Lenepveu*, referring to Antiquity and the Renaissance, which are represented by allegorical figures of the principal countries, and by medallions and the names of their most illustrious artists. — At the top stands the Nike of Samothrace (p. 109).

The room to the right of the staircase contains *Antiquities from Northern Africa*, including sculptures (mostly much mutilated), inscriptions, mosaics, Roman lamps, terracottas, etc. Among the most notable are: 1888 (left, under glass), Bust of Ptolemy, King of Mauretania; 1783. Head of Medusa in profile; 1838 (entrance-wall, to the right), Relief with three Elements.

To reach the sculpture-gallery we now descend either side of the staircase. On the left side of the staircase: 1339. Tutor and Niobid (from Soissons). Below the Escalier Daru is the —

SALLE DES PRISONNIERS BARBARES, in which are collected the sculptures in coloured marble. 1056. Seated figure of Minerva, restored as Roma, in red porphyry, the fleshy parts in bronze gilt (modern); 1381, 1383, 1385. Statues of captive barbarians; 1354. So-called African Fisherman, in black marble, wrongly restored as Seneca; 438. Porphyry bath; 1389. Chair in red marble. In the middle is a large Roman mosaic with rustic scenes and occupations.

ROTONDE, with decorations in stucco by *Michel Anguier* (1653) and ceiling-paintings by *Mauzaisse*, representing the Creation of Man. In the centre, *866. *Borghese Mars* (formerly called Achilles). In the first window-niche, fine Greek reliefs. Between the 1st and 2nd windows, 890. Statue of Diomede. By the 2nd window, 666. So-called *Astrological Altar from Gabii*, with the heads of the twelve Olympian deities and the signs of the zodiac. Farther on, 889. Archaic statue of a pugilist; 884. Archaic Apollo. By the entrance to the Salle Grecque, 867. Female head, a Greek original of the Phidian age; 931. Head of Ares; 926. Sepulchral statue of a woman, Greek.

To the right of the entrance to the next room: *922. *Silenus with the Infant Bacchus*, known as the 'Faune à l'Enfant', of the end of the 4th cent. B.C., perhaps after Lysippus.

This is one of the most attractive of those representations from the satyr world which were so much in vogue during the later period of Greek art. The guardian seems to be pacifying the child by his looks and kindly gestures, while the child smiles to him and raises his left hand caressingly. An air of perfect repose and content pervades the whole group, and the effect is enhanced by the admirable ease and finish of the execution.

To the right of the Silenus, *919. Roman portrait-head of an old man.

Turning to the right, we now enter a suite of apartments in the wing erected by Catherine de Médicis (p. 86). The archway leading to the first room is embellished with a relief by *Chaudet*, representing Painting, Sculpture, and Architecture.

Salle de Mécène, with ceiling-paintings by *Meynier* (the World receiving from Hadrian and Justinian laws dictated by Nature, Justice, and Wisdom); the arches by *Biennoury* ('Sculpture'). To the right and left, Reliefs, including several from Roman sarcophagi; in the middle, antique fountain. To the right, 975. Roman altar-frieze, with relief of the sacrifice of the Suovetaurilia, from a Temple of Neptune built at Rome ca. 35 B.C. By the first window, to the left: 996. Colossal head of the *Emp. Caracalla*, found in Macedonia. By the second window, 1003. Colossal bust of *Maecenas*.

The next four rooms chiefly contain sculptures of the Roman imperial epoch and are comparatively unimportant. The ceiling-paintings, however, are noteworthy.

Salle des Saisons, with ceiling by *Romanelli* (1617-62; Diana with Apollo, Actæon, or Endymion; Apollo and Marsyas; the Seasons). In the centre, 1121. *Statue of Julian the Apostate* (found at Paris). To the right, 1021. Bust of Constantine the Great(?). 1023. Slaying of a bull in honour of *Mithras*, found at the Capitol; Mithras, god of day among the Persians, was identified among the Romans with the god of the sun. Sarcophagus-reliefs.

Salle de la Paix, with ceiling by *Romanelli* (Peace as the fruit of War; Peace and Agriculture). Door of 1658. In the centre, 1075. *Statue of Mammaea*, mother of Alexander Severus. — The eight granite columns at the entrance and exit of this room belonged to the part of Aix-la-Chapelle Cathedral built by Charlemagne, and were brought to Paris in 1794.

Salle de Septime Sévère, with ceiling by *Romanelli* (Poetry and History celebrating the warlike fame of Rome; Rape of the Sabines; Continence of Scipio; Cincinnatus; Mucius Scævola). Extensive collection of busts of Roman emperors and empresses from Marcus Aurelius to Caracalla, named with the help of coins and medals. In the middle, 1009. Roman married pair in the characters of Mars and Venus. Several Roman reliefs with sacrificial scenes; among them, 1088. Procession of seven adults and two children (fragment of the Ara Pacis erected by Augustus at Rome in B.C. 13-9; other fragments at Rome and Florence).

The Salle des Antonins is mainly occupied with busts and statues of Trajan, Hadrian, Antoninus Pius, Marcus Aurelius, Commodus, Ælius Cæsar, and Lucius Verus, some of them in several different styles. In the middle: 1133. Colossal statue restored as *Marcus Aurelius*. To the left, 1171. Colossal head of Lucilla, wife of Lucius Verus, found at Carthage in 1847. — The ceiling-

paintings of the first division, by *Romanelli*, represent Religion and the Theological Virtues, Genii, Judith, Moderation, Prudence, etc. Those of the second division are the French Hercules, by *Hennequin*; Victory and the Arts, by *Lethière*; Esther and Ahasuerus, by *Romanelli*; Study and Fame, by *Peyron*, etc. — To the right is the —

Salle d'Auguste, with ceiling-painting by *Matout* (Assembly of the gods), executed in the reign of Napoleon III. Busts and statues of the early Roman emperors are exhibited here. In the middle row: *1204. *Head of a Hellenistic Ruler* (probably Antiochus III.; not Julius Cæsar). — *1205. *Colossal Bust of Antinous.* The expression of the youth is grave and pensive, and the elaborately-arranged hair is adorned with Bacchanalian attributes; the eyes were originally of gems or enamel. — *1207. *Roman Orator*, formerly called Germanicus, of ideal conception, though realistic in execution. It is inscribed with the name of the sculptor *Cleomenes* of Athens (on the tortoise at the foot) and belongs to the period of the revival of Greek art under the early Roman emperors. — 1208. Bust of *Agrippa*; 1209. Colossal bust of *Roma*, with Romulus and Remus on the sides of the helmet, each suckled by a she-wolf. In the middle of the end-wall: *1212. *Statue of Augustus* (head not belonging to this statue), with finely executed draperies; in front, 1210, 1211. *Two Young Romans with the Bulla.* Along the sides of the hall: Busts of the Julian emperors and their families; some of the female heads are executed with great delicacy.

We now return to the Rotonde (p. 91), whence we enter the other rooms to the right.

The *Salle Grecque contains works of the culminating period of Greek plastic art, and that immediately before and after it (5th cent. B.C.). Everything here is worthy of careful inspection, though for the most part sadly mutilated.

In the centre, three mutilated statues, in the archaic style: *686. *Juno*, from Samos, probably of the 6th cent.; 687, 688. Two figures of *Apollo*, from Actium. Also, under glass, 691. Head of Apollo (after an original of the 5th cent. B.C.) and, opposite, 695. Archaic head from Athens, with wreath and curled hair (6th cent. B.C.).

To the right, below, by the wall next to the Rotonde: *696. Three *Reliefs from the Island of Thasos*, found in 1864.

These three reliefs originally formed one whole, which, as we learn from the ancient inscriptions, belonged to a sanctuary sacred to Apollo, the Charities (Graces), and the Nymphs. The inscription in larger letters at the top is of later origin, and refers to the use of the reliefs in adorning a tomb in the Roman period. From each side of the central niche step four goddesses, holding garlands and blossoms in their hands; those on the left are accompanied by Apollo, those on the right by Hermes. In form and movement the stiffness and angularity of the archaic school are still visible, but the vitality and variety of the motives, as well as the fine arrangement and execution of the drapery, betoken the period of transition to a more perfect style. The work thus probably dates from the end of the 6th or the beginning of the 5th cent. B.C.

Above: *738. *Fragment of the Frieze of the Parthenon*, the celebrated temple of Athena on the Acropolis at Athens, executed by Phidias and his pupils.

The frieze, which ran round the walls of the temple within the colonnade, represents the festive procession which ascended to the Acropolis after the Panathenæan games for the purpose of presenting the goddess with the peplos, or robe woven and embroidered by Athenian virgins. The rest of the reliefs are in London and Athens. The fragment preserved here represents young Athenian girls with vessels, and two priests, advancing in solemn procession.

Still higher: *736. *Metope* from the Parthenon (much mutilated), representing a Centaur carrying off a woman.

Adjacent, to the right, 716. Hercules subduing the Cretan Bull, and to the left, 717. Athena sitting on a rock, two metopes from the Temple of Zeus at Olympia, excavated by the French in 1829, and in tolerable preservation. Compared with Attic sculptures, these works, dating from about 460 B.C., are somewhat deficient in grace, but they are full of freshness and vigour.

Below, to the left: *854. Attic relief of *Hermes, Orpheus, and Eurydice*, an admirable example of the simple and yet majestic style of the best period of Greek art.

'Orpheus was permitted to bring back his wife Eurydice from the infernal regions to the light of day on condition that he should not look at her on the way; but he failed to fulfil the condition. Hermes, the leader of the dead, gently, but firmly grasps the hand of Eurydice to conduct her back to the empire of shades. In this simple and beautiful composition are traceable a whole series of different phases of hope and pain. The advance of the procession, the turning round of Orpheus, the confidential communing of the pair, the halt, and the impending return of Eurydice are all distinctly pourtrayed'. *Kékulé.* — There are replicas of the work at Naples and Rome. The inscription 'Zetus, Antiope, Amphion' over the figures is of the Renaissance period.

To the right of the first window on the side next the Seine: *766. *Tomb Relief of Philis*, daughter of Cleomedes, from Thasos.

The deceased is here represented, as was the custom on Attic steles, in a scene of daily life, with a jewel-case in her hand. A peculiar charm is lent to this relief by the faint lingering characteristics of archaic Greek art and by the simple and natural feeling of the representation.

Above, 701. Tomb-relief of two girls with flowers (from Pharsalus).

This work stands on the border between the archaic and the developed style. It is marked by a tender and naive naturalism, but is inferior in delicacy of execution to contemporary Attic works.

697. Archaic relief from the arm of a throne, with Agamemnon and his heralds, Talthybius and Epeius (from Samothrace). Glass-case containing fragments from the temple at Olympia (ca. 460 B.C.). — Between the windows: 835. Torso of a youthful hero, formerly called Alexander the Great or Inopus (a river-god on the island of Delos, where the statue was found). 692. Head of Apollo. In the middle, in front of the second window, Tablets with Athenian decrees; on the walls, votive bas-reliefs; to the right, 857. Lion pulling down a bull. By the third window: Funeral bas-reliefs.

In front of the end-wall, 765. Sepulchral Couch, found in Macedonia.

On the side next the court, to the left of the entrance: 850. Head of a youth (from Cos); 849. Colossal head of Demetrius Poliorcetes (more probably Seleucus Nicator); 848. Bust of a veiled woman (so-called Aspasia); 847. Minerva from Crete (perhaps copy of a statue by Alkamenes, a pupil of Phidias). By the window: Inscriptions, including a *Marble Stele* (No. 831), brought from Athens by Choiseul-Gouffier, with inscriptions, recording the sums spent by the treasurers of the Parthenon in the 3rd and 4th years of the 92nd Olympiad (B.C. 410-409). Above, relief of Athena, the sacred olive-tree, and the Archon Glaucippus. — Then: 830. Bust of a Greek athlete, called Theseus (?); 829. Female figure (not a daughter of Niobe); architectural fragments from Macedonia and Epirus.

Paintings on the ceiling and walls: Diana and Jupiter, by *Prud'hon;* Hercules receiving from Diana the stag with the golden horns, by *Garnier;* Diana restoring to Aricia Hippolytus resuscitated by Æsculapius, by *Mérimée.* Sculptures: Bas-reliefs by *Cartellier*, *Esparcieu*, and *Foucou;* casts of *Jean Goujon's* sculptures on the Escalier Henri II. (p. 99).

We proceed in a straight direction, leaving the Salle des Cariatides (p. 98) on the left, and the Salle du Tibre (p. 97) on the right.

Corridor de Pan. To the right, near the end: 266. Sitting figure of *Pan*, of poor workmanship, and freely restored.

Salle du Sarcophage de Médée. To the right: *283. *Sarcophagus* adorned with a representation of the myth of Medea. *285. Resting satyr (bas-relief).

Salle de l'Hermaphrodite de Velletri. In the window recess: 323. *Hermaphrodite of Velletri* (comp. p. 98). To the right, 324. *Wounded Gaul*, replica of a Pergamenian work.

Salle du Sarcophage d'Adonis. To the right: 342. Roman sarcophagus with Tritons and Nereids. Upon it, 343. *Statuette of Euripides*, with a list of his works. On the wall above: 347. Front of a sarcophagus, with reliefs in three scenes, representing Adonis starting for the hunt, being wounded by the boar, and dying in presence of the mourning Aphrodite. — In the entrance to the next room, to the left, 366. Statue of Aphrodite in Coïc raiment, probably after Praxiteles (inscription on the base).

Salle de Psyché. To the right: 379. *Psyche* (freely restored), between busts of the youthful Hercules (378; wrongly called Omphale) and Perseus, King of Macedonia (? 381). To the left, two fine marble chairs. 387. Athlete anointing himself with oil. 375. Victorious Athlete.

Salle de la Vénus de Milo, dedicated to the ** *Venus of Milo*, the most celebrated of the treasures of the Louvre (No. 399). 'This is the only statue of Aphrodite handed down to us which represents her not merely as a beautiful woman, but as a goddess. The form is powerful and majestic, and yet instinct with an indescribable charm of youth and beauty, while the pure and noble

expression of the head denotes the goddess's independence of all human requirements and the calm self-sufficiency of her divine character. The fact that this beautiful work, notwithstanding its great excellence, is not one of those which have been specially extolled by ancient authors, affords us an approximate idea of the beauty of those lost masterpieces which formed the great marvel of antiquity' *(Lübke)*.

The statue was found in 1820 by a peasant in the island of *Melos*, now *Milo*, at the entrance to the Greek Archipelago, and sold for 6000 fr. to the French government. It is the work of a school which was contemporary with the schools of *Praxiteles* and *Scopas* (4th cent. B.C.), but had a very different style from either. On the ancient monuments Aphrodite and Nike, in attitudes similar to that of this work, are each represented singly, holding a shield; and the same attitude is observed in groups of Aphrodite with Ares. The weight of evidence in the present case is in favour of the view that the goddess stood alone, holding a shield as a symbol of victory in her hand. Among various fragments found along with the statue were part of a left arm and a left hand, the closed fingers of which hold an apple (now preserved in a glass-case by the first window to the left); and this has naturally led some of the French savants to suppose that this Aphrodite held an apple in her uplifted left hand and her drapery with the right. The hand is, however, of inferior workmanship to the torso, so that it is probably either altogether unconnected with it, or belonged to an ancient attempt to restore the work.

Salle de Melpomène. By the wall at the back: 411. *Melpomene*, one of the largest ancient statues in existence (13 ft. in height), from Rome, and probably from Pompey's Theatre. — The large mosaic in front, by *François Belloni* (after Gérard), represents the genius of Napoleon I. (in the character of Minerva) gaining victories that she may inaugurate peace and plenty (1810). — To the right and left of Melpomene: 420, 414. Statues of Venus restored as Euterpe (a type of the Phidian era). To the right, by the back-window, 421. Replica of the head of the Cnidian Venus of Praxiteles. To the right of the exit, *419. *Ideal Female Head.*

Salle de la Pallas de Velletri. In the centre: *436. *Bust of Alexander the Great*, probably after a portrait; *439. *Venus of Arles*, found in 1651 at Arles in Provence, and perhaps a replica of an early work by Praxiteles. — *440. *Head of Homer* (upper part of a herma), of the well-known type; the sunken features, sightless eye-balls, and slightly-opened mouth are all characteristic of the ancient conception of the inspired singer in his old age.

*441. *Apollo Sauroctonus*, 'the lizard-slayer', a copy of a work by Praxiteles; the right hand originally held a dart, with which he was about to transfix the reptile.

The easy attitude, the charming abandon of the figure almost feminine in its forms, the ideal beauty of the countenance, the perfect proportion of the limbs are so many distinctive marks of the genius of the great Athenian sculptor'. *(Froehner.)*

442. *Vase of Sosibius*, with a curious representation of a festive dance of Satyrs and Mænads round a sacrificial altar, approached by Diana, Apollo, Hermes, and Bacchus.

To the right, in retracing our steps: 475. *Sarcophagus of the*

Muses, on which are represented the Nine Muses in the following order, from left to right: Clio, Thalia, Terpsichore, Euterpe, Polyhymnia, Calliope, Erato, Urania, and Melpomene. On the right end are a philosopher or poet and a Muse; on the left, Socrates and a Muse; on the top, a festival. — *464. *Pallas of Velletri*, whence the saloon derives its name, a Roman copy of a Greek bronze original of the 5th cent. B.C., found in 1797 at Velletri near Rome. In the right hand was a spear, in the left perhaps a cup or a small Nike (Victoria). — 459. *Sarcophagus* with reliefs of the legend of Actæon. 444. Statue restored as Urania. — By the window-wall, 508. Circular base with representations of Luna and Oceanus. In the window-niche to the left, 510. Ideal female head (Greek). — At the entrance to the next room, 522. So-called *Atalanta*, more probably a wrongly restored Diana.

Salle du Héros Combattant. In the centre: *525. *Venus Genetrix* (so named from a medal), a good Roman copy of a Greek work of the 5th cent. attributed to Alkamenes. 526. *Hercules* or Theseus. — *527. *Borghese Gladiator* ('Héros Combattant'), found at Antium near Rome, in one of the imperial palaces. The inscription records that it was executed by '*Agasias*, son of Dositheos of Ephesus', a sculptor of the 1st cent. B.C., who seems to have here reproduced a work of the end of the 4th century.

'The statue is rather to be regarded as that of a hero fighting. The right arm is modern, while the left arm and the strap of the shield are preserved. Opposite the hero we must suppose an Amazon on horseback or standing on a rock above, against whom the hero is defending himself with his shield by a movement of his left arm, while with his right he is directing the stroke of his sword with eager look. The mouth is open, as if the hero, like Homer's warriors, were shouting to his adversary. The expression of the face is indicative of a supreme and yet controlled effort of strength. The distinctness with which the simultaneous acts of defence and attack are expressed in this master-work has led to the belief that the figure did not originally stand alone, but was placed opposite some antagonist, without whom the hero's attitude would be comparatively meaningless.' *Welcker.*

528. Head of a young satyr, known as the '*Faune à la tache*'. — *529. *Diana of Gabii*, a charming work, probably a copy after Praxiteles. — To the left, in retracing our steps: 573. *Mercury* (the 'Richelieu Mercury'); 562. *Borghese Centaur*, or Centaur subdued by Cupid, resembling one of the Capitoline Centaurs; 552. Wounded Amazon (freely restored). On the other side: 530. Minerva Pacifica; 535. Fine head of *Ganymede* or *Paris;* 536. Cupid and Psyche; *542. *Marsyas*, bound to the trunk of a tree, in order to be flayed alive at Apollo's command; in front, 539. Sarcophagus of Meleager (modern), on which lie the fragments of a Græco-Egyptian map of the stars (540); *544. Admirable *Greek Bust*, of the time of Lysippus; 545. Cupid.

Salle du Tibre. In the centre: 588. Unknown Greek poet. — *589. *Diana à la biche* or *Diana of Versailles*, probably a replica of a work of the time of Praxiteles and Scopas.

The goddess, walking fast, seizes an arrow. She is looking round as if in search of fresh game. The expression of face is grave, the forehead high and severe, the eyes eager. The roe running beside her heightens the impression of the rapid strides of the goddess.

*593. *Colossal God of the Tiber*, recumbent, with Romulus and Remus and the she-wolf by his side, probably a work of the early Roman empire, an admirable companion to the celebrated group of the Nile in the Vatican (reproduction in the Tuileries Garden, p. 154). On the left and right: 595, 594. *Flute-playing Satyrs.* — Behind, 597-600. Four colossal *Satyrs* bearing a frieze.

To the left, on the window-side: 677. Bust of a satyr ('Faun of Arles'). — By the second window, *672. So-called *Altar of the Twelve Gods*, a large triangular base.

Each of the three sides is divided into two equal parts, the upper part containing four figures, the lower, three. First side: Jupiter, Juno, Neptune, Ceres; the Three Graces. Second side (left): Mars, Venus, Mercury, Vesta; the Three Fates. Third side: Apollo, Diana, Vulcan, Minerva; three Hours or Seasons.

By the last window: *664. Fragment of a replica of the *Resting Satyr* of Praxiteles; 665. Smaller copy of the same torso. In the recess to the left of the entrance: 660. So-called Zingarella, a statue of Diana, with head, arms, and feet in bronze (modern). — In front of the window: 2240. Crouching Venus, from Vienne (another opposite). — Rear wall: 622. Resting Bacchus; 639. Æsculapius; 636. Head of a youth, archaic; 640. So-called 'Talleyrand Zeus', archaistic.

We now turn to the right, cross the Corridor de Pan (p. 95), and enter the —

Salle des Cariatides, so called from the caryatides at the other end, originally an ante-chamber ('Salle des Gardes') of the apartments of Catherine de Médicis.

Here, on Aug. 19th, 1572, the Princess Margaret of Valois, sister of Charles IX., was married to the young Protestant King of Navarre (afterwards Henri IV. of France). Admiral Coligny and many other Huguenot leaders were present at the ceremony. Five days later, on the Eve of St. Bartholomew (Aug. 23rd), Charles IX., at the instigation of his mother, Catherine de Médicis, gave the order for the massacre of the Huguenots (p. 87) and the arrest of King Henry. It was in this saloon that the Ligue held its meetings in 1593, and that the Duc de Guise (reconciled with Henry owing to the latter's renunciation of Protestantism) caused four of its most zealous members to be hanged the following year. The body of Henry lay in state here after his assassination in 1610. In 1659 the room was used as a theatre by Molière, who acted here in his own inimitable plays.

We first enter a kind of vestibule, which contains, by the farther wall, a chimney-piece executed by *Percier* and *Fontaine* in 1806. In front of the chimney-piece: 75 *Hercules*, with his son *Telephus* and the hind by which the latter was suckled. — To the left, by the window, 231. *Borghese Hermaphrodite*, of the latest Greek period, and too sensuous in style. The mattress is an unhappy idea of Bernini (17th cent.).

In the Salle proper, between two pillars: *78. *Jupiter of Versailles*, a colossal torso on a modern stand; 'no extant ancient statue of the ruler of Olympus produces a more impressive effect than this' (Frœh-

ner). To the right, 80. Statue of a Greek philosopher *(Posidonius?)*. To the left, 79. Seated philosopher, with a head of Demosthenes from another statue.

In the centre: 81. *Orestes and Pylades* (Mercury and Apollo?), of the school of Pasiteles (1st cent. B.C.); 82. Ancient basin of Sicilian alabaster, so placed that the faintest whisper uttered at its edge is distinctly audible to an ear at the edge of the similar basin (90) at the other end; 83. *Hermes* in the act of fastening his sandals; 85. Reposing Bacchus; 86. *Borghese Vase*, with Bacchanalian representations; *87. *Young Dionysus* (the 'Richelieu Bacchus'); 89. Discobolus. — The four *Caryatides bearing the gallery at the end were executed by *Jean Goujon* (p. 104). Above it is a cast of Cellini's Nymph of Fontainebleau (p. 105).

Round the walls, from right to left: 149. Large *Candelabrum* reconstructed by *Piranesi* in the 18th cent. from ancient fragments; 53. *Venus in the Bath*, crouching so as to allow a nymph to pour water over her back (freely restored); 40. Boy with a goose; 91. '*Minerve au collier*', a mediocre reproduction of the type of Phidias's Athena Parthenos; 18. Crouching Venus *('Vénus à la coquille')*.

Antique Bronzes, see p. 142; *Terracottas*, *Vases*, etc., p. 148.

The *Escalier Henri II.*, in the Pavillon de l'Horloge, adjoining the Salle des Cariatides, ascends to the principal collections on the first floor (see plans, pp. 86, 87; Collection La Caze, p. 141). It is, however, better to ascend by the grand staircase, reached by returning through the Salle des Cariatides, and turning to the right. The Escalier Henri II. is decorated with sculptures by *Jean Goujon*.

Visitors who have time to spare should pass out, by the side of the Escalier Henri II., into the Court of the Old Louvre, in order to inspect the following collections, which are open daily from 11.

The ***Asiatic Museum** *(Musée des Antiquités Asiatiques)* contains one-half of the yield of the excavations made on the site of the ancient *Assur* and *Nineveh* by M. Botta and Sir A. H. Layard (the other half being in the British Museum), and also antiquities collected by scientific missions and private individuals in other parts of Asia. — The entrance is in the passage under the colonnade (p. 88), to the left in coming from the Cour du Louvre (B on the Plan, p. 87).

Room I (Grande Galerie): *Assyrian Antiquities.* The kingdom of Assyria or Assur, the land of the Nimrod of the Bible, lay on the left bank of the Tigris, its capital being *Assur*, and afterwards *Nineveh*. The Assyrians conquered the Babylonian empire about B.C. 1250, and afterwards extended their supremacy as far as Asia Minor. The excavations have brought to light remains of extensive palaces, the chambers of which were lined with alabaster slabs, bearing scenes from the lives of the Assyrian monarchs, similar to those on the Egyptian monuments, and still more lifelike. Hunting-scenes,

battlefields, and sieges alternate with others representing the king in his court or among his guards, and accompanied by figures of fantastic monsters. The inscriptions are in cuneiform character, or wedge-shaped and angular signs placed horizontally and obliquely. Most of the sculptures exhibited here belonged to the palace of King Sennacherib (B.C. 722-705) at Khorsabad, to that of Nimrod (10th cent.), or to that of Sardanapalus V. at Nineveh (7th cent.).

Most of the gigantic **Winged Bulls* come from the palace reared at the modern Khorsabad by Sennacherib or Sargon. These were placed, like the Egyptian sphinxes, at the entrances to great buildings, and their human heads wearing a tiara seem to leave no doubt that they were personifications of kings. Like the sphinxes, too, these animals symbolized the union of strength and intelligence; and wings are frequently found as the emblem of power on Assyrian monuments. — The *Colossal Figures* at the back-wall also adorned the entrance to the palace. The figures who, without apparent effort and without passion, are crushing lions against their breasts represent the Assyrian Hercules. In the spaces between these figures are bas-reliefs of royal cortèges, a king and a priest, a king sacrificing an antelope to a god, etc. The details on these and other reliefs have an important historical value; while certain portions, especially the horses, are of admirable workmanship. In the centre of the room: Nine headless statues, two heads, and other Chaldean antiquities; finely-designed *Door Frame.*

Visitors who are pressed for time may pass hence immediately to the Egyptian Museum (p. 101).

Rooms II & III: *Phoenician Sarcophagi*, in black and white marble. — In the middle: Basalt *Sarcophagus of King Esmunzar* of Sidon, with the longest known Phœnician inscription.

The Phœnicians, whose chief settlements were on the Syrian coast, possessed important colonies on every part of the Mediterranean, and were the earliest traders between the East and West. To them we are indebted for our modern system of writing, as they were the first to reject the cumbrous Egyptian style and to adopt a simple sign for each simple sound. They also exercised no small influence on the earlier stages of Greek art. — Comp. 'Notice sommaire des monuments phéniciens', par *E. Ledrain* (75 c.).

Room IV, to the left, contains Phœnician antiquities and others from Syria and Cyprus. Among these are a *Vase*, 12 ft. in diameter, from Amathus in Cyprus, hewn out of a single block of stone, and seven statues from the same island. — The —

Salle de Milet contains sculptures from Miletus and Heraclea in Asia Minor, and also fragments from the *Temple of Apollo at Didyma.* In the centre: Two colossal bases of columns from the same temple. At the back: Statues (headless) which adorned the theatre, in the Greek style. Mutilated statues from the Necropolis, in the Assyrian style. On the upper part of the walls, Bas-reliefs from the temple of Assos, in Mysia, specimens of primitive Ionian art. — The —

Salle de Magnésie du Méandre contains fragments of the *Temple of Artemis Leucophryene* ('Diana of the white eyebrows') at Magnesia, near Ephesus, of a late period. The *Frieze, one of the most extensive relief-compositions of ancient times, about 88 yds. in length, represents wild contests between Greeks and Amazons.

We also observe a *Vase from Pergamus*, with reliefs of young Greeks on horseback; and a statue of Diana from Phrygia.

The Salle Judaïque, to the right, under the staircase, contains Jewish antiquities from Palestine and the neighbouring countries, such as sarcophagi from the Tombs of the Kings, architectural fragments, reliefs, pottery, Moabite sculptures, and inscriptions. In the centre of this room is the famous basalt *Stele of King Mesa of Moab*, whose battles with the Jews in B.C. 896 are recorded by the inscription. This is the oldest known example of alphabetic writing. Comp. 'Notice des monuments provenant de la Palestine', by *A. Héron de Villefosse* (50 c.). — Adjacent is a small Salle Punique, with antiquities from Carthage.

Opposite, under the colonnade, is a *Gallery of Casts* of sculptures discovered by the Ecole Française of Athens in the course of excavations at Delphi and Delos. These include an Antinous, a replica of the Diadumenos of Polycletus, two heads of Caryatides, friezes, metopes, two archaic figures of Apollo, a seated Sphinx, etc.

Continuation of the Asiatic Collections, on the first floor, to which the adjoining staircase ('Escalier Asiatique') ascends, see p. 145.

The ***Egyptian Museum** *(Musée des Antiquités Egyptiennes)*, one of the most important collections of the kind in Europe, affords, so far as is possible without the appropriate architectural surroundings, an almost complete survey of the religion, customs, and art-life of the most ancient of civilised nations. The exhibits are provided with explanatory labels. 'Description Sommaire' by *E. de Rougé*, with illustrations, 1 fr. 55 c. Entrance, opposite that of the Asiatic Museum, to the right when approached from the court (A on the Ground-plan).

We first enter the Salle Henri IV., which contains the largest objects in the collection. Among these are the *Sphinxes*, fantastic figures with lions' bodies and human heads, which represented the kings and were usually erected in pairs on the avenues leading to the temples; *Monuments* commemorating special events; *Steles*, or votive stones erected to the memory of deceased persons, bearing inscriptions and representations of the infernal deities (Osiris), to whom, as well as to the deceased themselves, offerings were presented by the bereaved relatives; *Statues*, from tombs or temples; *Bas Reliefs;* and *Sarcophagi.*

Egyptian chronology being scarcely an exact science, the monuments of this collection are dated merely by *dynasties*, some of which were only 70 years in duration while others lasted for 450 years. This mode of reckoning rests on the authority of the Greek writer *Manethos*, who reckons thirty-one such dynasties between the beginning of Egyptian history and the conquest of Egypt by Alexander the Great. The first dynasty may be placed at about 3000 B.C., though authorities differ on this point. Mariette referring it to 5000 B.C., Lepsius to 3892 B.C. The fourth dynasty flourished about 2500 B.C., the 12th about 1996-1783, the 18th about 1545-1350, the 19th about 1350-1200 B.C. Exact dates begin to be possible with the accession of Psammetichus I. in 663 B.C. (26th dynasty).

The large *Sphinx* in pink granite at the entrance is in better preservation but is not so interesting as its pendant at the other end of the room. To the right, Nos. A 18, A 19. Foot and head of a colossal statue of Amenhotep (or Amenophis) III., the Memnon of the Greeks. *D 9. *Sarcophagus of Taho*, a 'masterpiece of the later Egyptian sculpture' (26th Dyn.); the scenes and inscriptions on this, as on other sarcophagi, refer mainly to the nightly voyage of the ship of the sun through the lower regions, in which the dead take part. — To the left, D 8. *Sarcophagus of another Taho* of the reign of Psammetichus I. (26th Dyn.). Farther on, A 20. so-called *Statue of Ramses II.*, belonging to a king of the middle empire (12th or 13th Dyn.), usurped by Ramses. In the middle, the capital of a column in the form of a double head of Hathor, from the temple at Bubastis, and (to the right) a fragment of a clustered column with a lotus-bud capital. In front of the large capital, *B 7. Painted bas-relief of Seti I. (Sesostris; 19th Dyn.) and the goddess Hathor, found in Seti's tomb at Thebes; 'the lean and elongated form of Seti may be taken as a genuine type of the proportions aimed at by the artists of that time'. Left, A 24. *Colossal Statue of Seti II.* (end of the 19th Dyn.), in red sandstone, with the double crown on his head and holding a flag-staff on which the royal name and titles are engraved. Farther back, D 31. Portion of the base of the obelisk of Luxor (p. 83), with four cynocephali (dog-faced baboons) adoring the rising sun. Above, D 38, Cast of the Zodiacal Frieze of Dendera (p. 190). A 24. *Statue of Harua*, Steward of Amenertais, Princess of Thebes (25th Dyn.); several statues of the lion-headed goddess *Sekhmet;* D 1. Colossal *Sarcophagus of Ramses III.* (20th Dyn.), in pink granite (the lid is at Cambridge). — To the right and by the windows are portions of sarcophagi and steles remarkable for the beauty of their reliefs. D 10. *Sarcophagus* of an official named Horus; in the interior are the 42 infernal judges who assisted Osiris in judging the dead. — To the left, by the wall, C 48. *Stele* of pink granite, in the form of an Egyptian temple-gate under the 18th Dyn.; farther on, D 29. *Naos of Amasis*, monolithic votive chapel in pink granite (6th cent. B.C.).

At the end of this hall is a staircase, on the left of which is the stone lining from a wall in the temple at Karnak, with a fragment of a list of the campaigns of Thutmosis III., the most powerful of Egyptian kings (18th Dyn.). Higher up is an alabaster statue (freely restored) of *Ramses II* (A 22). Also a glass-case with shoes.

To the left, at the foot of the staircase, is the SALLE D'APIS, containing the objects found by Mariette in the Serapeum or large mausoleum of the Apis bulls at Memphis, chiefly statues and monuments.

The *Apis* was the animal sacred to Ptah, the god of Memphis. The bull to be thus honoured required to be black in colour, to have a white triangle on his forehead, a white mark on his back resembling an eagle, and an excrescence under his tongue in the shape of the sacred scarabæus beetle. After his death the sacred bull was interred with great pomp in the vaults known to the Greeks as the 'Serapeum', a word derived from 'Osiris Apis', which the Egyptians applied to the dead Apis.

In the middle of the room, S 98, large *Figure of Apis*, on which the marks of the sacred bull are distinctly visible. At the side are several *Canopi*, or stone vessels in the shape of the heads of the patron-gods of the deceased and containing the entrails of the embalmed bulls. Around the walls are *Steles*, erected by devout persons in the tombs of the bulls, which give the dates of the deaths of these revered animals, with the king's reigns when they occurred, affording a valuable clue to Egyptian chronology. Opposite is a statuette of *Bes*, a grotesque Egyptian divinity. The *Lion*, near the window, of a late period, should be noticed. — At the entrance to an adjacent apartment is the gateway of the Serapeum (under glass), with inscriptions of the period of the Ptolemies. A door leads hence to the rooms containing the Renaissance Sculptures (p. 103).

Another gallery, for monuments of the Old and Middle Empires (4th-18th Dyn.), has been opened under the colonnade beside the Salle d'Apis.

The staircase mentioned at p. 102 ascends to the first floor, on which are the *Remaining Egyptian Collections*, to the left (p. 146), etc.

***Collection of Mediæval and Renaissance Sculptures** *(Musée des Sculptures du Moyen Age et de la Renaissance)*. The chief entrance is in the S. wing of the inner Court of the Louvre, by the door on the left of the passage, as we face the Seine (Pl. D; p. 87); but it may also be reached viâ the small room under the staircase at the end of the large room of the Egyptian antiquities (p. 102). The first room is next the latter entrance. — Illustrated Catalogue, 1 fr. 25 c.

Salle Beauneveu or Room I contains statues from tombs and statuettes of the French school of the 14-15th centuries. The chief work is No. *216, Monument of Philippe Pot, grand-seneschal of Burgundy and favourite of Philip the Good, who was buried at the Abbey of Cîteaux. The recumbent statue reposes on a slab supported by eight mourning figures (1477-83). By the window towards the Seine, *219. Flemish Calvary, in wood (16th cent.). At the window towards the Place is the brass of a Catalan merchant (1400). In the centre, 94. Tomb-figure of Blanche de Champagne, in embossed copper (14th cent.).

Salle du Moyen Age (II). Other French tomb-statues of the 14th century; three figures of the Virgin, Christ, and bas-reliefs of the same period. 48. Statue of Childebert, King of France (13th cent.). *372. Gothic Door from a house in Valentia in Spain (15th cent.). Sculptured fragments, including four from the rood-loft of the cathedral of Bourges and another from Notre-Dame at Paris (in the centre); capitals, etc., of the 11-13th centuries.

Salle de Michel Colombe (III), the works in which show the French school of sculpture uninfluenced by Italian art. By *M. Colombe* or *Michault Columb* (1431-1514), the chief representative of the Loire school of his period, from whom the room takes its name: opposite the entrance, *226. Relief of St. George and the Dragon. Below, *262. Entombment, ascribed to *G. Pilon*. To the right, *143. Virgin, of the 16th cent., and 199. Relief of the Death of the Virgin from the church of St. Jacques-la-Boucherie. In the middle: 276. Mercury and Psyche, bronze, by *A. de Vries* (1593); 225. Mercury, a replica of the bronze statue in Florence by *Giov. da Bologna*, an imitator of Michael Angelo, and a native of Douai in Flanders; 224bis. Fame, by *P. Biard*, a bronze figure from the tomb of the Duc d'Epernon, at Cadillac. Behind and at the sides, sepulchral statues and bas-reliefs of the 15-16th cent., including the monuments of Philippe de Comines (1445-1509) and his wife (*126; Paris, beginning of the 16th cent.). 274. Statue of Henri IV., ascribed to *B. Tremblay* and *G. Gissey*. Busts of Martin Fréminet (180; d. 1619), Jean d'Alesso (173; d. 1572), and Giov. da Bologna (462; by *P. Tacca*). To the right, *144. Virgin from Ecouen (16th

cent.); 160. Bronze bust of Francis I.; 149. Tomb-statue of Roberte Legendre (d. 1520), by *G. Regnault;* *220. Tomb of Jean de Cromois, abbot of St. Jacques, at Liège (d. 1525). By the second window, 153. 'La Mort St. Innocent', a skeleton from the former Cimetière des Innocents; fine bas-reliefs, including a Holy Family (277), after Dürer, attributed to *Hans Daucher.*

Salle de Jean Goujon (IV), named after the most distinguished French sculptor of the 16th century, who executed, under Henri II., a great part of the decorations of the Louvre. His best-known work is No. *228, the large group of Diana with the stag in the middle of this saloon, which affords an excellent example of the gracefulness of form and other attributes characteristic of French taste. (The visitor will find it interesting to compare this Diana with Benvenuto Cellini's Nymph of Fontainebleau, p. 105.) In the middle of the room are also placed a marble group (255) of the Three Theological Virtues or Three Graces (the urn on whose heads was once destined to contain the heart of Henri II.), and wooden statues (250) representing the Four Cardinal Virtues (destined as the supporters of a reliquary), works by *Germain Pilon* (d. 1590), showing the same style as the Diana. — Round the room from right to left: 168. Statue of Charles de Maigny (Paris, 1556); 260. *G. Pilon,* Bust of a child; 258. Effigy, genii, and reliefs from the tomb of the wife of Chancellor René de Birague; *229. *J. Goujon,* Five reliefs from the old rood-loft of St. Germain-l'Auxerrois; 256. *G. Pilon,* Mater Dolorosa, in painted terracotta; 268. *B. Prieur,* Column and three figures from the tomb of Anne de Montmorency; 261. *G. Pilon,* Chimney-piece, with bust of Henri II. (227); 235. *Et. Le Hongre,* Fragments of the mausoleum of the Cossé-Brissac family; *G. Pilon,* 253. Bust of Henri III., *257. Bronze statue of the Chancellor de Birague (d. 1583); 137. Statue of Admiral Phil. de Chabot (d. 1543); 230. *J. Goujon,* Fountain-nymphs from the Fontaine des Innocents. — At the third window: 270. *Jean Richier* (?), Daniel come to judgment (relief); 271. *Ligier Richier,* Infant Jesus; 162. *Fr. Roussel* (?), Nymphs awakened; *G. Pilon,* 241, 240. Faith and Strength (reliefs), 252. Bust of Charles IX. At the second window: 266, 267. *B. Prieur,* Statues from the tomb of Constable Anne de Montmorency (see above) and his wife; 245. *G. Pilon,* Entombment (bronze relief). At the first window: 246. *G. Pilon,* Fragments of a pulpit. — The —

*Salle de Michel-Ange (V), containing Italian sculptures of the 15-17th cent., is named from the marble statues of the two **Fettered Slaves (279, 280), by *Michael Angelo Buonarroti* (1475-1564).

These figures were intended to form part of a magnificent monument to Pope Julius II., and to represent, along with several others of a similar character, the virtues fettered and doomed to death in consequence of the decease of that pontiff. Michael Angelo executed them in 1513-16, and in 1544, when the original ambitious design of the monument was

abandoned, presented them to Roberto Strozzi, by whom they were sent to France. The younger dying slave, with the pained expression of countenance, is of great beauty; the other figure is in a somewhat constrained and unpleasing attitude.

These statues stand on the right and left of the entrance to the next room, consisting of a *Portal (329) of the end of the 15th cent., removed from the Palazzo Stanga in Cremona, and attributed to the brothers *Rodari*. The reliefs represent scenes from the life of Hercules, the mythical founder of Cremona, and from that of Perseus; also the daughter of Herodias with the head of John the Baptist. In the middle of the room are a marble fountain from the château of Gaillon (333; p. 250), and a bronze bust of Michael Angelo (308), two Italian works of the 16th century. Adjacent are a *Bust of Filippo Strozzi (396) and another, both by *Benedetto da Majano*.

Beside the entrance: to the right, 403. Bust of John the Baptist as a child, by *Mino da Fiesole;* 386. Julius Cæsar, bas-relief by *Donatello* (?); Six Virgins, by unknown artists of the 15-16th cent., and one (460) by *Sansovino;* several busts; 323. Wood-carving of the Venetian school of the 15th century. High up: *381. *Benvenuto Cellini*, the 'Nymph of Fontainebleau', a large relief in bronze executed in 1543 for an archway in the Palace at Fontainebleau, and mentioned in the master's autobiography.

By the back-wall: Jason, and Hercules slaying the Hydra, two bronze statues of the 16th cent.; 334. Equestrian figure in high-relief of Rob. Malatesta, captain-general of the papal forces (end of 15th cent.); 336, 337. Virgin and the angel Gabriel, in wood (Florentine school of the end of the 14th cent.); Busts of a man and woman (15th cent.); Virgin in painted terracotta attributed to *Andrea della Robbia;* Three other Virgins and a Pietà in high relief (15th cent.).

By the first window: 303. Romulus and Remus suckled by the wolf, another Italian work of the 16th cent., in white marble and rosso antico. — The highly interesting collection of early-Renaissance*Bronzes by the windows includes eight bronze reliefs (414-421) by *Andrea Briosco*, surnamed *Riccio* (1480-1532). Originally belonging to the tomb of Marcantonio della Torre, these reliefs illustrate the life and death of that celebrated physician in a thoroughly antique style. Also, six bas-reliefs of the Virgin, three of which (399-401) are by *Mino da Fiesole*. At the second window: 310. Statue of a negro, after the antique (17th cent.); 395. Bronze medallion of Charles V., by *Leone Leoni* of Arezzo (?), and other medallions.

Salle Italienne (VI). Virgin and Child, group in painted and gilded wood (Florentine or Sienese school of the 15th cent.); 383. Bust of John the Baptist by *Donatello;* alto-relief of a funeral, in imitation of the antique. At the window: Relief of a child, in the style of *Donatello;* ornamental sculptures, etc.

Salle des Robbia (VII). This room contains numerous terracottas by the *Della Robbia* and their school (Florence; 15th cent.)

and also reliefs of the 12-15th centuries. To the right of the entrance, 407. Statue of Louis XII., by *Lor. da Mugiano*. To the left, 408. Friendship, by *P. P. Olivieri;* 463. Nature, by *Tribolo* (at the end). In the middle of the room, 464. St. Christopher, in painted and gilded wood, by *Vecchietta*. By the window to the left, Bust of Card. Medici, by *Bernini;* by the right wall, Bust of Ferdinand I. of Aragon, King of Naples (1424-94), etc.

Vestibule, next the entrance from the Court. Reproduction of a fountain-group from Fontainebleau, with a bronze Huntress Diana, after the antique (p. 97), and four bronze dogs of the French school of the 17th century. — The —

Salle des Antiquités Chrétiennes, to the right, contains sarcophagi, reliefs, a mosaic, and inscriptions, chiefly of the 4th and 5th centuries, from S. France, Italy, Algeria, etc. — To the left is the —

Salle des Nouvelles Acquisitions, where recent acquisitions are kept until their ultimate places in the collection are assigned to them. Among the objects shown here in 1900 were a crucifix of the 12th cent., several interesting French statues of the 13-16th cent., two Italian brasses (15-16th cent.), and several Madonnas, one of the school of *Jacopo della Quercia*. By the windows, busts by *Lemoyne* (*Trudaine), *Chinard*, *Houdon* (*Lavoisier), and *Pajou* (*Lemoyne). In the middle, Crown of Thorns (French, ca. 1500); Youthful Christ (Florence, 15th cent.); *Bust of the young Louise Brongniart by *Houdon*. In the glass-case are models and other statuettes.

The ***Collection of Modern Sculptures** *(Musée des Sculptures Modernes)*, which forms a continuation of the Renaissance collection, occupies the W. portion of the Vieux Louvre. Entrance by the second door to the right of the Pavillon d'Horloge (Pl. E), opening into the —

Salle de Puget (II), named after *Pierre Puget* of Marseilles (1622-94), the most famous of the French followers of the theatrical school of Bernini, which aimed exclusively at effect. Among his works are, in the middle: 795. Perseus and Andromeda (1684); 793. Hercules reposing (1660); *794. Milo of Croton attacked by a lion, the best-known and most admired of his works (1682). On the wall to the left, 796. *Puget*, Diogenes requesting Alexander the Great to stand out of his light, a bas-relief with masterly treatment of the vulgar types of the attendants; *552. *Coyzevox* (see p. 107), Monument of Cardinal Mazarin, the allegorical figures of which are also noteworthy. By the window: 830. *Théodon*, Atlas. Between the windows, 754-757. *P. Legros*, Hermæ of the Seasons. By the second window, the large 'Vase de Marly', of the French school, to which also belong the two vases in the centre. 691, 692. *Girardon*, Bronze model and a foot of the equestrian statue erected to

Louis XIV. in the Place Vendôme in 1699. — By the next window: 831. *Théodon*, Phaethusa converted into a reed. To the right: 487. *Fr. Anguier*, Monument of Jacques de Thou (d. 1617), with statues of his two wives, that to the right by *B. Prieur;* 702-704. *Sim. Gillain*, Louis XIII., Louis XIV. as a child, Anne of Austria, bronzes from the old monument on the Pont-au-Change. By the window, 764. *Lemoyne*, Bust of Mansart; 659. *Desjardins*, Bust of Colbert. — The door on the left of the entrance leads to the —

Salle de Coyzevox (I), named after *Charles Antoine Coyzevox*, one of the ablest masters of the same school, especially happy in his portrait-busts. In the centre: 485. *Fr. Anguier*, Monument of Duc Henri de Longueville; 699, 700. *G. Guérin*, Effigies of the Duke and Duchess of Vieuville. On the wall to the right, named from right to left: *Coyzevox*, 558. The Rhone, 555. Nymph with a shell, 561. Duchess of Burgundy as Diana, 560. Shepherd playing on the flute, 556. Venus, 554. Le Brun, 559. Marie Serre, 562. Le Tellier, 563. Bossuet. Between the windows, 686. Remains of the old monument to Henri IV. on the Pont Neuf, by *P. Francheville* or *Franqueville*. On the side next the entrance: 491. *Mich. Anguier*, Amphitrite; 687. *R. Frémin*, Flora; 684. *Francheville*, David and Goliath; 488. *Fr. Anguier*, Jacques de Souvré; 701. *S. Guillain*, Charlotte de la Tremoïlle; 683. *Francheville*, Orpheus; 688. *Frémin*, Diana; 512. *Bourdin*, Amador de la Porte; Bust of Colbert; 841. *Warin*, Louis XIII.; 660. *Desjardins*, Bust of Mignard; Bust of Richelieu. — To the right of the entrance is the —

Salle des Coustou (III), in which are assembled the plastic masterpieces of the pleasure-loving age of Louis XV. In the centre: 548. *Nicolas Coustou*, Adonis resting from the fatigues of the chase (1710). Behind, Cupid with his dart, by *F. G.* (*Fr. Gillet?;* below is the inscription by Voltaire: 'Qui que tu sois, voici ton maître, il l'est, le fut, ou le doit être'). 481. *L. S. Adam*, Lyric Poetry; 483. *Allegrain*, Venus and Diana bathing. To the left, 672. *Falconet*, Music; 549. *Nic. Coustou*, Cæsar; 543. *Guillaume Coustou the Elder*, Maria Leszczinska of Poland, queen of Louis XV. (1731); 752. *Pajou*, Statue of the same queen as Charity. Between, 520. Bust by *Caffieri* (?). By the first window, Bust of N. Coustou by *G. Coustou*. Opposite, 550. *Nic. Coustou*, Louis XV. On the other side of the door, 828. *Slodtz*, Hannibal; 780. *J. P. Pigalle*, Mercury fastening his sandals, a leaden statue formerly in the Luxembourg gardens. Above, on the wall: 653-658. *Martin Desjardins*, Six bas-reliefs in bronze from the statue of Louis XIV. in the Place des Victoires (p. 192), now replaced by another. — Then the —

Salle de Houdon (IV), dedicated chiefly to *Antoine Houdon* (Versailles, 1741-1828). By *Houdon*, in the centre of the room: 716. Bronze statue of the nude Diana, executed first in marble for the Empress Catherine II. of Russia (1781). — To the right of the entrance, and farther on to the right, *Pajou*, 777. Psyche

(1790), 775. Bacchante. In a niche, 509. *Bouchardon*, Cupid carving a bow out of the club of Hercules; 681. *Francin* (after Houdon), Bust of Gluck. — 750. *P. Julien*, Amalthea. — The following busts are also by *Houdon:* Mirabeau (two), Washington, Rousseau (bronze), Abbé Aubert, Buffon, Diderot, Franklin, and Voltaire (bronze). *Pajou*, Busts of Mme. Dubarry (774), Buffon (773), etc. — Opposite the window: 782. *Pigalle*, Love and Friendship; 511. *Bouchardon*, Model of the statue of Louis XV. that stood in the Place de la Concorde, in bronze.

The Salle de Chaudet (V) is mainly occupied with works of the end of the 18th and beginning of the 19th cent., when the ancient classical style was revived. To the left: 537. *Clodion*, Bacchante; 534. *Chaudet*, Cupid with a butterfly; 803. *Roland*, Homer; 538. *Cortot*, Daphnis and Chloe; 650. *Delaistre*, Cupid and Psyche; 804. *Roman*, Nisus and Euryalus. In the centre: 503. *Bosio*, Aristæus, god of gardens; 651. *Deseine*, Mucius Scævola; *524. *Canova*, Cupid and Psyche; 748. *Julien*, Ganymede; 533. *Chaudet*, The young Œdipus rescued by the shepherd Phorbas. — Round the hall, as we return: 539. *Cortot*, Soldier of Marathon; 760. *Lemire*, Cupid; 514. *Bridan*, Epaminondas; 753. *Legendre-Héral*, Giotto; *523. *Canova*, Cupid and Psyche with the butterfly; 667. *Dupaty*, Biblis changed into a fountain; 506. *Bosio*, the Nymph Salmacis; 817. *Ruxthiel*, Psyche borne by Zephyr (1814); 826. *Sergell*, Drunken faun. — Beyond the door: 540. *Cortot*, Victory (bronze); 504. *Bosio*, Hyacinthus; 521. *Caldelari*, Narcissus; 648. *Debay*, Mercury; *806. Statue of Cato of Utica, begun by *Roman*, and finished by *Rude*.

The Salle de Rude (VI), named after the sculptor *François Rude* (1784-1855), contains the most modern works admitted to the Louvre (comp. p. 256). In the entrance and by the windows are numerous medallions by *David d'Angers*. From right to left: 678. *Foyatier*, Spartacus; *747. *Jaley*, Louis XI.; *493-495. *Barye*, Bronze animals, Centaur and Lapith; 810. *Rude*, Mercury, in bronze; 779. *Perraud*, Despair; *Rude*, *811. Maurice of Saxony, *813. Joan of Arc, 815. Napoleon I. awakening to immortality (model), 809. Young Neapolitan fisher with a tortoise; 789. *Pradier*, Sappho; *David d'Angers*, *566. Philopœmen wounded with a spear, 667. Bust of F. Arago; 814. *Rude*, Christ; *670. *Duret*, Young fisherman dancing the tarantella, bronze; opposite, 746. *Jaley*, Prayer; 787. *Pradier*, Psyche; 800. *Rámey*, Theseus and the Minotaur, a colossal group; 770. *Nanteuil*, Eurydice; *671. *Duret*, Neapolitan Improvisatore, in bronze; *778. *Perraud*, Childhood of Bacchus; 661. *Dumont*, Genius of Liberty, a model of that on the July Column (p. 71); opposite, 786. *Pradier*, Child of Niobe (after the antique), 788. Atalanta's toilet.

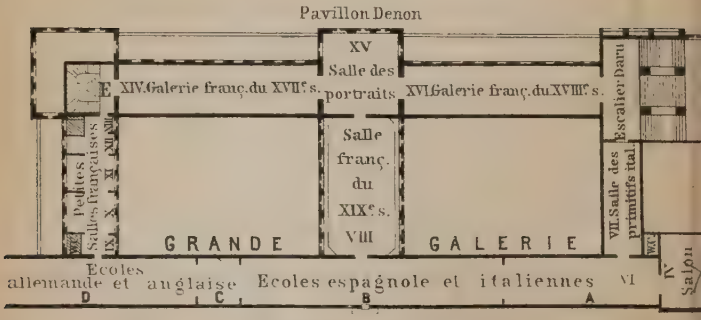
The new Salle Carpeaux (adjoining the Salle de Rude) contains works of *Carpeaux*: 531. Four quarters of the globe supporting the sphere, model of the group on the Fontaine de l'Observatoire

MUSÉES DU LOUVRE.

0 10 20 30 40 50 Mètres

PREMIER ÉTAGE.

A. *Escalier du musée égyptien.*
B. *Escalier du musée assyrien.*
C. *Escalier Henri II.*
D. *Entrées principales.*
E. *Escalier Mollien*
F *Petits escaliers du 2e étage.*
G. *Grand escalier du 2e étage et sortie quand il y a foule.*



Quai du

Rue de Rivoli

Collect. Thiers Collect. Ris de la Salle

Aquar., dessins et pastels Renaiss. et temps mod. Moyen âge

Salles des Dessins

Pavillon Sully

Bronzes antiques

Salle La Caze

Horloge

COUR

DU LOUVRE

Chaldée et Susiane

Moyen âge, Renaiss. Anc. appartements et temps modernes

Place du Louvre

Salle des Colonnes

Céramique antique

Céramique antique

Antiquités égyptiennes

Verres et Fresques

Salle Henri II

S. des Bijoux

S. de Clarac

des Sept Cheminées

Louvre

Pont des Arts

SEINE

(p. 285); *579. Dance, model of the group at the Opéra (p. 79); models of busts, etc.

The sculptures of the 'Musée Molière', rescued from the burning Théâtre Français (see p. 61), are temporarily exhibited in an adjoining room.

To reach the *Picture Gallery* hence we turn to the right on leaving and pass through the first pavilion, to the principal entrance of the New Louvre, or we ascend the Escalier Henri II. (see below), to the left in the pavilion.

B. FIRST FLOOR.

The most important collection on the first floor of the Louvre is the *Picture Gallery*, which occupies nearly the whole of the S. connecting gallery between the Old Louvre and the Tuileries *(Galerie du Bord de l'Eau)*, together with the whole of the inner gallery of the New Louvre parallel to it, and also several saloons in the Old Louvre. — The first floor of the Old Louvre also contains the *Ancient Bronzes* (p. 142), the *Drawings* (p. 143), the *Mediaeval, Renaissance, and Modern Works of Art* (p. 144), the *Ancient Vases* and the *Smaller Antiquities* (pp. 147-149), the *Jewels* (p. 140), and the *Gems, Enamels, and Gold Ornaments* (p. 138).

The PRINCIPAL ENTRANCE to the first floor is by the *Pavillon Denon* (where sticks, etc., may be left), whence the *Escalier Daru* (p. 91) ascends to the picture-gallery.

Those who wish may ascend the *Escalier Henri II.* (comp. p. 99), whence they proceed to the right to the Collection La Caze (p. 141), or to the left to the Ancient Bronzes (p. 142) and the Drawings (p. 143).

On the landing of the Escalier Daru are a portion of the collection of Etruscan terracottas (p. 148) and also (2369) the ***Nike of Samothrace***, on a pedestal representing the prow of a trireme. This figure, found in 1863, was originally erected in memory of a naval victory won by Demetrius Poliorcetes about 305 B.C. The much mutilated statue represents the goddess on the prow of a vessel, in the act of sounding the signal for battle upon her trumpet. In dignity of conception and in the masterly handling of the voluminous drapery, this sculpture is perhaps the finest extant work of early-Hellenistic art. — To the left, seven steps higher, is a replica of the Victory of Brescia, a variation of the Venus of Milo (p. 95). In a case to the left is a Samothracian coin, showing a Victory in the attitude of the statue.

Thence we may enter by the door to the right of the last-named Victory and pass through the Galerie d'Apollon, as indicated below; or we may ascend the seven steps to the right of the Nike and reach a colonnaded vestibule and the Salle Duchâtel (p. 114), at the end of which is the Salon Carré (p. 115).

The *Vestibule* just mentioned formed part of a staircase removed when the Louvre was extended. Its ceiling is painted by *Meynier:* France as Minerva receiving homage from the Fine Arts.

Photographs of the pictures, drawings, and sculptures, by Braun, are sold in this vestibule. The large photographs, 20 in. long and 16 in. broad, cost 12 fr.; the smaller, 12 in. by 9½ in., cost 5 fr. Cheaper photographs (10-20 fr. per doz.) are sold by the ordinary dealers (p. 42).

**Picture Gallery.

At least THREE VISITS are necessary for even a superficial idea of the importance of the gallery. We should begin with the Salon Carré (p. 115), next inspect the Italian pictures in the Salle Duchâtel (p. 114), the Salle des Primitifs (p. 117), and the Grande Galerie (first part), and finish the visit with the Spanish works in the middle of the Grande Galerie. The second day may be spent among the Flemish, Dutch, German, and British pictures. The third day should be devoted to the French schools.

The impending opening of fourteen new rooms has occasioned such extensive alterations in the arrangement of the pictures that we must confine ourselves for the most part to a general critical review and an alphabetical enumeration of the chief works. — The large scientific catalogue is at present out of print, but there is a *Catalogue Sommaire* for the entire musée (1899; 1 fr. 20 c.).

The *Picture Gallery* of the Louvre, the saloons of which have an aggregate length of over ½ M., comprises about 2500 select works, almost every school being represented by numerous masterpieces. There are indeed some masters whose acquaintance can be satisfactorily made in the Louvre alone. We recommend the tourist to read the following general review of the most important works, as well as the various incidental notices of particular pictures by Mr. Crowe and other distinguished authorities, before proceeding to view the gallery itself.

Most visitors to the Louvre will of course be chiefly interested in the ITALIAN PAINTERS. The works of the 14-15th cent. are all recent acquisitions. Those of the Florentine School first attract our notice. The gallery possesses one authentic work of *Cimabue* (No. 1260) and one of *Giotto* (No. 1316). An excellent example of the tender and saintly style of *Fra Angelico da Fiesole* is his Coronation of Mary (No. 1290; p. 118), while *Benozzo Gozzoli's* Glory of St. Thomas Aquinas (No. 1319; p. 118) affords an instance of the inveteracy with which the artists of that age clung to mediæval ideas. *Fra Filippo Lippi* is admirably represented by a Madonna and Child (No. 1344; p. 118); and *Domenico Ghirlandajo* by his powerfully conceived Visitation, of the year 1491 (No. 1321; p. 118). *Sandro Botticelli* is worthily illustrated by a charming Madonna of his early period (No. 1296) and by the noble frescoes from the Villa Lemmi (Nos. 1297, 1298). A Madonna and Child (no number) is attributed to *Piero della Francesca*, but many authorities dispute the correctness of this ascription. *Lorenzo di Credi's* Madonna (No. 1263) may appear to some rather sentimental. The strong and tonic art of *Luca Signorelli* may, perhaps, be almost better studied in fragment of a large composition (No. 1527) than in the Adoration Magi (No. 1526). — Among the Ferrarese works we note the Court of the Muses by *Lorenzo Costa* (No. 1261) and the realistic but deeply fel Pietà of *Cosimo Tura* (No. 1556). — *Perugino*, the chief master of the Umbrian school, is well represented by an important early work, a round picture of the Madonna with SS. Rose and Catharine (No. 1569), by the Conflict

between Cupid and Chastity (1505; No. 1567), by the St. Sebastian from the Sciarra Gallery (No. 1566a), and by several other works. — The Louvre also possesses several important creations of *Andrea Mantegna*, a master of Upper Italy: Mt. Parnassus (No. 1375) is perhaps the most harmonious of these, but the Victory of Minerva, the Madonna della Vittoria, and the small Crucifixion (Nos. 1376, 1374, 1373) deserve careful study. — The evolution of Venetian painting may be traced in the San Giovanni Capistrano and St. Bernard of *Vivarini* and *Crivelli* (Nos. 1607, 1268), the ably individualized Condottiere of *Antonello da Messina* (No. 1134), the fine double-portrait of *Gentile Bellini* (No. 1156), the Madonna of *Giovanni Bellini* (No. 1158), the St. Stephen of *Carpaccio* (No. 1211), and the Madonna of *Cima da Conegliano* (No. 1259).

In pictures of the great Italian masters of the 16th cent. ('Cinquecento') the Louvre is richer than any other gallery on this side of the Alps. Many of these were acquired by Francis I. In the first place stands *Leonardo da Vinci*, whom the French are inclined to claim as one of their own artists. It is true that the authenticity of some of the works attributed to him here is contested. The small Annunciation of his early period (No. 1602a) is one of these. Another is the 'Vierge aux Rochers' (No. 1599), which many critics hold to be a copy, executed under the artist's supervision, of the picture in London. The vigorous St. Anna (No. 1598) has also long passed for a cartoon executed by a pupil, but there is a growing tendency to hold all these works genuine. The great work of Leonardo in the Louvre is, however, his Mona Lisa (No. 1601; p. 115), the most celebrated female portrait in the world, the Sphinx-like smile of which has exercised the wits of generations of poets and artists and still fascinates in spite of the darkened condition of the canvas. The portrait known as 'La Belle Ferronnière' (No. 1600) is better preserved. A characteristic illustration of the state of religion in Leonardo's time is afforded by the fact that he has used the same model, and almost in the same attitude, for John the Baptist and for Bacchus (Nos. 1597, 1602). — Among the numerous excellent pictures of Leonardo's school, those of *Bernardino Luini* (frescoes in the Salle Duchâtel) and *Andrea Solario* merit especial attention.

No gallery in Europe is so amply supplied with works of *Raphael* as the Louvre. To his earlier period, before he had shaken off the influence of Perugino's school, belong the charming little pictures of St. George and St. Michael, which he is said to have painted for the Duke of Urbino (Nos. 1503, 1502, p. 120). A gem of his Florentine period is the 'Belle Jardinière', painted in 1507 (No. 1496; p. 116). To his early Roman period belongs the 'Vierge au Voile' (No. 1497; p. 120). His last and ripest period is illustrated by the portrait of Castiglione (No. 1505), the large Holy Family (No. 1498), and the St. Michael conquering Satan (No. 1504). The last two works however, painted in 1518 by order of Leo X., as a gift for the king and

queen of France, were executed with considerable haste and with the help of pupils; the St. Michael, moreover, has been transferred to canvas and freely retouched. The famous portrait of the beautiful Johanna of Aragon (No. 1507) appears to have been chiefly executed by Giulio Romano. Thus, on the whole, it can hardly be said that the works in the Louvre give an adequate impression of Raphael's development and greatness. — *Andrea del Sarto* and *Fra Bartolomeo* are well represented, the former especially by his celebrated Caritas (No. 1514), the latter by a large Holy Family (No. 1154).

Correggio is seen at the Louvre in two works only, but both of these are fine: the Marriage of St. Catharine (No. 1117) and Jupiter and Antiope (No. 1118).

Of all the great masters *Titian* is, perhaps, the most brilliantly represented in the Louvre. The religious scenes are the most important. The Madonna with the rabbit and the Rest on the Flight into Egypt (Nos. 1578, 1580) reveal the artist as a sympathetic delineator of domestic idylls. The Christ at Emmaus (No. 1581) rather approaches the genre style, but is lifelike and pleasing. The Entombment (No. 1584), perfect alike in lighting and colouring, in grouping and action, and the imposing Christ crowned with thorns (No. 1583) are full of the most effective and dramatic pathos. A work over which the master has shed a radiant poetic halo is the Sleeping Antiope approached by Jupiter in the form of a Satyr, formerly known as the Venus del Pardo (No. 1587). Titian's unrivalled skill in the delineation of vigorous manhood and womanly beauty is illustrated by the picture known as Titian and his Mistress (No. 1590), the Portrait of Francis I. (No. 1588), the Young man with the glove (No. 1592, 'L'homme au gant'), and the allegorical work referring to the departure of Alphonso Davalos, Marchese del Vasto, the famous general of Charles V. (No. 1589). — *Palma Vecchio* is represented by a fine Adoration of the Magi (No. 1399). An injustice would be done to *Giorgione*, if we judged him by the Rustic Festival (No. 1136), highly as this work has been praised. — For the study of *Paolo Veronese* the Louvre is second only to Venice. His large banqueting scenes and his Christ at Emmaus (No. 1196) have stamped an indelible impression on Delacroix and through him on the whole of modern French art.

The renown of the Spanish pictures in the Louvre had its origin in a time when Spain was seldom visited by travellers, and when the treasures which Madrid and Seville possessed were known only in limited circles. However, the Louvre still contains more Spanish works than any other gallery out of Spain. Among these are the magnificent portrait of Philip IV. (No. 1732) and two celebrated Infantas (Nos. 1731, 1735) by *Velazquez*. *Murillo* is still better represented. The most famous of his works in this collection is the Conception' (No. 1709), while the brilliant 'Nativity of the Virgin' (No. 1710), the 'Cuisine des Anges' (No. 1716), the Beggar Boy

(No. 1717), and the Holy Family (No. 1713) are also admirable specimens of his power. *Ribera* is well represented, and a fine female portrait by *Goya* has recently been acquired.

The Louvre is unusually rich in paintings of the FLEMISH SCHOOL, mainly of its later period. Among the earlier works the most noteworthy is *Jan van Eyck's* Madonna revered by the Chancellor Rollin (No. 1986). With this may be ranked *Memling's* large Madonna in the Duchâtel Collection (No. 2026), a Descent from the Cross by *Rogier van der Weyden* (No. 2196), and the Banker and his wife by *Quinten Matsys* (No. 2029). The late-Flemish school is magnificently represented by *Rubens*, by whose brush the gallery possesses 21 large scenes from the life of Marie de Médicis (Nos. 2085-2105; pp. 126, 127). These large decorative works, remarkable for their richness of colouring, their lifelike vigour, and their strangely effective combination of allegory and realism, were originally painted for the Luxembourg Palace and have recently had their proper effect restored by being assigned to a room by themselves. The other pictures by Rubens, though somewhat inferior to those at Antwerp, Munich, and Vienna, afford ample opportunity for a study of the great painter. The broad humour of his Flemish Fair (No. 2115) exhibits him to us in an entirely new light. — The large and splendid portrait of Charles I. of England (No. 1967) is the best of the many fine works of *Van Dyck* which the Louvre possesses. — The collection of 34 pictures by the ever-green *David Teniers*, on whom Louis XIV. looked with contempt, now forms one of the chief boasts of the gallery. More than half of them were presented by La Caze (p. 141) in 1869. — *Snyders* and *Jordaens* are also well represented. — For *Philippe de Champaigne*, who died in Paris, see the Introduction (p. xlv).

The DUTCH MASTERS of the 17th cent. can be thoroughly appreciated only on their native soil, but the Louvre gallery possesses good specimens of the handiwork of all the most celebrated. *Rembrandt* contributes no fewer than twenty works. The best of the religious paintings are the Christ at Emmaus (No. 2539) and the Angel of Tobias (No. 2536), a work of marvellous poetry and unexcelled in lighting and harmony of motion. The two Philosophers and the 'Carpenter's Family' (Nos. 2540-42) are charming interiors; the Woman bathing (No. 2549) is another excellent though realistic piece. The portraits are mostly of his later period. The most effective is, perhaps, that of himself, painted in 1660 (No. 2552). The portraits of a young man and young woman (Nos. 2545, 2547) and the portrait of a man from the La Caze collection (No. 2551) are also admirable examples of his later period. The best manner of *Frans Hals* is illustrated in his portraits of the Beresteyn family (Nos. 2386-88), the portrait of Descartes (No. 2383), and the Laughing Girl (No. 2384; 'La Bohémienne'). *Van der Helst* is also well represented by his Guild Masters (No. 2394; p. 129). — The most famous of the

small genre pictures is *Dou's* Woman with the dropsy (No. 2348), but this is excelled in technical delicacy by *Terburg's* Officer and Girl (No. 2587), *Metsu's* Officer and Lady (No. 2459), and the marvellous Interiors by *P. de Hooch* (Nos. 2414-15). *Jan Steen's* Tavern Festival (No. 2578) is an admirable specimen. — Among the numerous excellent landscapes of the Dutch School the palm may be given to *J. van Ruysdael's* Stormy Sea and Sunlight (Nos. 2568, 2560) and *Hobbema's* Mill (No. 2404).

The only EARLY GERMAN painter adequately represented in the Louvre is *Holbein*, the best of whose eight portraits are those of Kratzer the Astronomer, Erasmus, Abp. Warham of Canterbury, and Anne of Cleves. Notice may also be taken of the table-top painted by *Sebald Beham* and the Descent from the Cross of the *Cologne School*.

There are but twenty BRITISH PICTURES in the Louvre. The attentive student of the landscapes of *Wilson*, *Gainsborough*, *Constable*, and *Bonington*, and of the portraits of *Raeburn*, *Hoppner*, and *Lawrence*, may nevertheless form an idea of the singular rôle played by this school as in some measure the connecting link between French art of the 18th cent. and the school of 1830.

Our notes on the FRENCH SCHOOL will be found in the Introduction (p. XXXV).

Arrangement of the Pictures. As indicated at pp. 90 & 110, it is not at present practicable to describe the pictures in the exact order in which they are distributed throughout the various saloons. Only a few rooms were ready at the time of going to press. For the rest we simply give alphabetical lists of the most important pictures, arranged by schools, and indicate the rooms in which they will in all probability be placed. As labels, with the names of the artists and the subjects of the paintings, have also been placed on the frames, there should be no great difficulty in finding the works selected below. The painters' family names, and not the names by which they are more commonly known, are given; thus, *Sanzio* (more correctly *Santi*) instead of *Raphael*, *Vecellio* instead of *Titian*, etc.

From the Vestibule (p. 109) we enter the —

Salle Duchâtel, which contains five paintings bequeathed in 1878 by the Comtesse Duchâtel, *viz.*: 421. *Ingres*, Œdipus solving the riddle of the Sphinx (1808); *422. *Ingres*, The Spring, the artist's masterpiece, finished in 1856; *2026. *Memling*, Madonna and Child, with SS. James and Dominic, and the donors, a work of solemn dignity and appropriate colouring; *2480, *2481. *Ant. Moro (Sir Anthony More)*, Portraits, probably Louis del Rio, an official of Brabant, and his wife.

This room also contains several frescoes of *Bernardino Luini*, transferred to canvas: 1357, 1358, 1359, *1360, *1361. Two boys with vine-foliage, Nativity, Adoration of the Shepherds, and Christ pronouncing a blessing.

On our first visit to the gallery it is, however, advisable to traverse the Salle Duchâtel without stopping and begin our inspection with the —

****Salon Carré,** which, like the Tribuna in the Uffizi at Florence, contains the gems of the collection. The ceiling is richly sculptured by *Simart.*

To the right of the entrance: *2113. *Rubens*, Helena Fourment, second wife of the artist, and two of her children (unfinished); *1505. *Raphael*, Portrait of Count Baldassare Castiglione, a poem regarding which still exists, painted about 1516, with masterly management of the different shades of colour (comp. p. 111); **1117. *Correggio*, Betrothal of St. Catharine, 'with a celestial expression in the faces', says Vasari.

**1601. *Leonardo da Vinci*, Portrait of Mona (Madonna) Lisa, wife of the painter's friend Fr. del Giocondo of Florence, and hence known as 'La Gioconda'.

Leonardo worked four years on this painting, and then left it unfinished. Any one desirous of seeing how far art can succeed in imitating nature should examine this beautiful head, says Vasari.

*1136. *Giorgione*, Rustic festival: very charming from the depth and warmth of the colouring, the golden glow of the flesh tones, and the rich treatment of the landscape, in spite of its having been freely retouched. *2547. *Rembrandt*, Portrait of Hendrickje Stoffels (1652).

*1590. *Titian*, 'La Maîtresse du Titien', a girl at a toilet-table, with a man behind her with two mirrors, perhaps Laura Dianti and Duke Alphonso of Ferrara, painted shortly after 1520.

'The light is concentrated with unusual force upon the face and bust of the girl, whilst the form and features of the man are lost in darkness. We pass with surprising rapidity from the most delicate silvery gradations of sunlit flesh and drapery, to the mysterious depth of an almost unfathomable gloom, and we stand before a modelled balance of light and shade that recalls Da Vinci, entranced by a chord of tonic harmony as sweet and as thrilling as was ever struck by any artist of the Venetian school.' *C. & C.*

Above: *1193. *Paolo Veronese*, Christ in the house of Simon the Pharisee, painted in 1570-75. — 1464. *Tintoretto (Jac. Robusti)*, Susannah and the Elders; 1221. *Annibale Carracci*, Pietà.

**1498. *Raphael*, 'Holy Family of Francis I.' (painted at Rome in 1518).

'This picture is one of the richest and most dramatic compositions of Raphael. In care and uniformity of execution, in fulness and grandeur of the nude, in breadth and delicacy of the drapery, in lightness and freedom of the motions, and in powerful effects of colour, this work approaches most nearly to the Transfiguration in the Vatican'. — *Waagen.*

Above (no number), *Guido Reni*, Hercules and Achelous.

*741. *N. Poussin*, Diogenes throwing away his bowl. Above, 1427. *Jac. da Ponte (Bassano)*, Descent from the Cross. *1731. *Velazquez*, Infanta Margaret, afterwards wife of Leopold I. of Austria ('a child, but a royal child, destined to be a queen').

319, 320. *Claude Lorrain*, Sea-piece, Landscape.

**1496. *Raphael*, Madonna and Child with St. John, usually called 'La Belle Jardinière'; Florence, 1507.

'With the Madonna and Infant Christ, who are represented alone in the simpler and earlier representations of the Madonna, is associated the young St. John. This addition has not only given rise to more varied gestures of infant life, but has enabled the master to form a more regular group. Standing or kneeling at the Madonna's feet are the two children, forming a broad pedestal for the composition, which is easily and naturally completed by the Madonna. This idea was first expressed by sculptors, and afterwards eagerly adopted by Florentine painters' *(Springer: 'Raphael & Michael Angelo')*.

1644. *Italian School of the 16th cent.*, Portrait of a youth, formerly ascribed to Raphael, perhaps by *Franciabigio*. Above, 437. *Jouvenet ('le Grand')*, Descent from the Cross (1697). Above the door: 1150. *Barocci*, Virgin enthroned; *1134. *Antonello da Messina*, Portrait of a man, generally known as the Condottiere (1475).

*1598. *Leonardo da Vinci*, Madonna and Infant Christ with St. Anne.

This cartoon was brought to France by Leonardo and was probably executed by himself. It, however, afterwards found its way back to Italy, where Richelieu bought it in 1629. The drapery of the Madonna has lost its colour. — There are several sketches for this picture at Windsor.

No number, *Guido Reni*, Hercules on the funeral pyre.

*288. *Foucquet*, Portrait of Guillaume Juvenal des Ursins, Chancellor of Charles VII. and Louis XI.; *1190. *Paolo Veronese*, Holy Family: *743. *Poussin*, Portrait of the artist in his 56th year. Above, 1143. *Guercino*, Patron-saints of Modena.

**1192. *Paolo Veronese*, Marriage at Cana, finished in 1563, a perfect 'symphony in colours'. This is the largest picture in the collection, being 32 ft. long and 21 ft. high, and occupying nearly the whole S. wall.

In all probability it celebrates the marriage of Eleanor of Austria to William Gonzaga in 1561. Hence the numerous portraits, the identity of which has been much canvassed. The musicians are portraits of Venetian painters of the day. Paolo Veronese himself, in white, plays on the viol, behind him Tintoretto with a similar instrument, on the other side Titian with a bass-viol, and the elder Bassano with a flute.

*1592. *Titian*, Young man in black, holding a glove, or 'L'Homme au Gant', an admirable portrait of his middle period (comp. p. 112); 1354. *B. Luini*, Infant Christ asleep. *1588. Portrait of Francis I. of France, painted about the year 1530 from a medal, and yet reproducing the characteristically quaint features and royal bearing of that monarch. Above, 1219. *Annibale Carracci*, The Madonna appearing to St. Luke and St. Catharine.

*1504. *Raphael*, St. Michael the conqueror of Satan, painted in 1518 for Francis I. of France, but often retouched; a work of sublime poetical character and strikingly sudden in the action (comp. p. 111). Above (no number), *Guido Reni*, Hercules and the hydra.

Above the door to the Galerie d'Apollon (p. 137): 1242. After *Pontormo (Jacopo Carrucci)*, Visitation.

*1584. *Titian*, Entombment of Christ, painted for the Duke of Mantua about 1523.

A picture of marvellous effectiveness in form and expression. The charm of its colouring culminates in the contrast between the high lights of the heads and the sombre gradations of the background.

Above, *1198. *Paolo Veronese*, Jupiter hurling thunderbolts against the Crimes, once a ceiling-painting in the assembly-hall of the Council of Ten in the Doges' Palace at Venice.

**1583. Christ crowned with thorns, painted about 1560.

'The pictures of this period show various allusions to antiquity. Titian seems to have been specially interested in the Laocoon. The impression produced on him by that work is most worthily utilised in the chief figure in his 'Crowning with thorns', although the master's efforts to attain fidelity to nature have led him into exaggerations foreign to antiquity. — Strangely enough, though warm and golden in general tone, the picture has less variety and more uniformity of colour than usual.' *C. & C.*

Above, 1538. *L. Spada*, Concert.

*1118. *Correggio*, Antiope and Jupiter disguised as a satyr, executed about 1518, for the Duchess of Mantua; the atmosphere is full of magical charm, and the conception is naïve and unaffected. Above, *1154. *Guido Reni*, Dejanira carried off by the Centaur Nessus. — Over the entrance to the Salle Duchâtel: 723. *Nic. Poussin*, St. Francis Xavier resuscitating a dead woman in Japan, painted in 1641.

We may now pass through the door nearly opposite and enter the Grande Galerie (p. 119); but in order to obtain a better chronological survey of the Italian School, it is advisable first to visit the so-called Salle des Primitifs, the first saloon on the right.

The **Salle des Primitifs** (formerly known as the *Salle des Sept Mètres*), or Room VII, contains an admirable collection of pictures of the earlier Italian School, particularly by Florentine masters of the 15th century.

On the right: 1268. *C. Crivelli*, St. Bernardino of Siena; 1400. *Palmezzano*, Body of Christ supported by angels: *1211. *Carpaccio*, St. Stephen preaching at Jerusalem; *1259. *Cima da Conegliano*, Madonna and Child; 1394. *Montagna*, Concert of children; *Gentile Bellini and his School*, *1156. Portraits, 1157. Reception of a Venetian ambassador at Cairo; *1158. *Giov. Bellini* (?), Madonna with SS. Peter and Sebastian; 1384. *Massone*, Nativity, with saints and donors. — The following four pictures were painted for 'Il Paradiso', a room of Isabella d'Este, Duchess of Mantua (see photograph of Il Paradiso at the entrance of this room): 1261. *Lor. Costa*, Court of the Muses, held by Isabella d'Este, an attractive allegory; *Andrea Mantegna*, *1375. Mount Parnassus, 1376. The Vices banished by Wisdom, companion to No. 1375; 1567. *Perugino*, Conflict between Cupid and Chastity. — Between Nos. 1375 and 1376 is No. *1374. Madonna della Vittoria, one of *Mantegna's* last works, painted about 1495 for Giov. Franc. Gonzaga, Duke of Mantua. — Above, 1556. *Cosimo*

Tura, Pietà, a crude work, but charged with feeling; 2721. *North Italian School* (c. 1500), Annunciation and saints. — *Perugino*, 1566a. St. Sebastian (a late work), 1566. St. Paul, 1565. Holy Family with angels; 1279, 1278. *Gentile da Fabriano*, Scenes from the life of the Virgin.

*1564. *Perugino*, Madonna and Child with angels, St. Rose, and St. Catharine.

'An early work, remarkable for clearness of outline, pure and rich brilliancy of colour, and soft, pale yellow flesh tone.'

Crowe & Cavalcaselle.

1665. *Sienese School*, Mt. Calvary; 1383. *Simone Martini*, Christ on the way to Calvary.

On the wall at the end: *1312. *Giotto*, St. Francis of Assisi receiving the stigmata; below, Vision of Innocent III., the same pope confirming the statutes of the order of St. Francis, and St. Francis preaching to the birds: a genuine, signed picture, painted for the Pisans. — *1260. *Cimabue*, Virgin and angels, a strange composition resembling a Russian icon. — 1151. *Bartolo*, Presentation in the Temple.

The door in this wall (generally closed) leads to the upper landing of the *Escalier Daru*, where a few fine early-Italian pictures are kept (comp. p. 137).

On the next wall, as we return: 1313-1317. *School of Giotto*, Funeral of St. Bernard, Madonnas, Birth of St. John the Baptist; 1301. *Gaddi*, Annunciation; 1658. *Florentine School*, St. Jerome; *Fra Angelico da Fiesole*, 1293. Martyrdom of SS. Cosmas and Damian, 1291. Daughter of Herodias dancing. — Above, 1273. *Paolo Uccello*, Battle.

*1319. *Benozzo Gozzoli*, Triumph of St. Thomas Aquinas.

Above is Christ, with Paul, Moses, and the Evangelists. In the centre of the glory is the celebrated theologian between Aristotle and Plato; at his feet, overwhelmed by his eloquence, is Guillaume de St. Amour, a professor of the Sorbonne; below, an ecclesiastical assembly with Pope Alexander IV.

*1290. *Fra Angelico da Fiesole*, Coronation of Mary, with accessories, extolled by Vasari, the faces of the saints full of holy aspiration (freely restored). — 1345. *School of Fra Filippo Lippi*, Madonna and Child; 1320. *B. Gozzoli*, Altar-piece; 1295. *Botticelli*, The Magnificat; *1344. *Fra Fil. Lippi*, Madonna and Child with two sainted abbots (an early work); *1296. *Botticelli*, Madonna with the Child and John the Baptist (a fine youthful work); *1343. *Fra Filippo Lippi*, Nativity. *D. Ghirlandajo*, 1322. Portraits of a man and a boy; *1321. Visitation, fine alike in colouring, line, and expression. *1263. *Lor. di Credi*, Madonna and Child with saints; 1167. *Fr. Bianchi*, Madonna enthroned, between SS. Benedict and Quentin; 1607. *B. Vivarini*, San Giovanni da Capistrano. — Above the door: 1512. *Lo Spagna* (? not Raphael), God the Father and two angels, frescoes removed from the Villa Magliana near Rome. — *1373. *Mantegna*, Crucifixion, one of the predelle of the large altar-piece of San Zeno at Verona.

The ***Grande Galerie,** or Room VI, 1230 ft. in length, is divided into six bays, marked A, B, C, D, E, F, on the dividing arches. The first sections contain the works of the Italian Schools of the Renaissance ('Cinquecento'), so far as these have not found a place in the Salon Carré.

Albani, 1111. Diana and Actæon.

Albertinelli, *1114. Madonna and Child, with SS. Jerome and Zenobius.

Amerighi (Michelangelo), see *Caravaggio.*

Bagnacavallo, 1138. Circumcision.

Barbarelli (Giorgio), see *Giorgione.*

Barbieri, see *Guercino.*

Barocci (Fed.), 1149. Circumcision.

Bartolomeo (Fra), 1153. Annunciation. — *1154. Holy Family (1511).

'Christ gives the ring to the kneeling Catherine of Siena. This charming idea, rendered with Leonardesque elegance, conveys a sense of great affection and veneration towards Christ on the part of his mother, expressed chiefly by movements emulating those of the Bella Giardiniera in softness.' *C. & C.*

Bassano (Jacopo da Ponte), 1125. Wedding at Cana.

Berrettini (Pietro), 1163. Madonna; 1165. Romulus and Remus.

Boltraffio, *1169. Madonna of the Casio Family.

Bonifazio, 1170. Resurrection of Lazarus; 1171, 1172. Holy Family.

Bordone, 1179. Portrait; 1180. Man and child.

Borgognone (Ambr.), 1181. Presentation in the Temple; 1182. St. Peter of Verona and a kneeling woman.

Bronzino (Agnolo), 1183. Christ and the Magdalen; 1184. Portrait of a sculptor.

Calcar (Johann von), 1185. Portrait of a young man.

Caliari (Paolo), see *Veronese.*

Canaletto (Antonio Canale), *1203. Grand Canal at Venice.

Caravaggio, *1121. Death of the Virgin; 1122. Fortune-teller; 1123. Concert; *1124. Portrait of Alof de Wignacourt, Grand Master of the Knights of Malta (1601).

Carracci (Annibale), 1227. Martyrdom of St. Stephen; 1232. Fishing; 1233. Hunting.

Carrucci (Jacopo), see *Pontormo.*

Cesari, surnamed *Cavaliere d'Arpino*, 1256. Diana and Actæon.

Domenichino, *1613. St. Cecilia; 1616. Triumph of Love.

Dosso Dossi, 1276. St. Jerome.

Fasoli (Lorenzo di Pavia), 1284. Holy Kinship.

Feti, 1287. Melancholy; 1288. Country life.

Francia (Francesco), 1135. Nativity; *1136. Crucifixion.

Garbo (Raffaelino del), 1303. Coronation of the Virgin.

Garofalo, 1553. Holy Child asleep.

Ghirlandajo (Benedetto), 1323. Christ on the way to Golgotha.

Ghirlandajo (Ridolfo), 1324. Coronation of the Virgin.
Giorgione, 1135. Holy Family.
Grimaldi. 1327. Washerwoman.
Guardi, 1330-1333. Venetian fêtes.
Guercino, 1139. Raising of Lazarus; 1146. Hersilia separating Romulus and Tatius.
Guido Reni, 1439. David with the head of Goliath; 1447. Ecce Homo; 1450. St. Sebastian.
Luini (Bernardino), 1353. Holy Family; *1355. Salome with the head of John the Baptist; 1356. Forge of Vulcan.
Manfredi, 1368. Fortune-teller.
Maratta (C.), 1379. Portrait of Maria Maddalena Rospigliosi.
Marco da Oggiono, 1382. Holy Family; *1382a. Madonna.
Mazzola, see *Parmigiano*.
Mola (Pier Francesco), 1390. Preaching of John the Baptist; 1392. Vision of St. Bruno.
Palma Vecchio, *1399. Adoration of the Shepherds.
Panetti (Dom.), 1401. Nativity.
Panini (Giov. P.), 1402. Banquet; 1408. Interior of St. Peter's at Rome; 1409. Concert at Rome.
Parmigiano, 1385, 1386. Holy Families.
Pellegrini (Ant.), 1413. Allegory.
Perugino (not Raphael), *1509. Apollo and Marsyas.
Piero di Cosimo, 1416. Coronation of the Virgin.
Pinturicchio, 1417. Madonna and Child.
Piombo (Sebastiano del), 1352. The Salutation (Rome, 1521; unfinished), a most impressive picture.
Ponte, see *Bassano*.
Pontormo, 1240. Holy Family; 1241. Portrait of an engraver.
Primaticcio (copy of), 1433. Concert.
Raibolini, see *Francia*.
Ramenghi, see *Bagnacavallo*.
Raphael, *1497. Madonna with the veil, also called the Virgin with the diadem (p. 111); 1500. John the Baptist in the wilderness, probably genuine, but completely ruined; *1501. St. Margaret, painted, according to Vasari, almost entirely by Giulio Romano; *1502. St. Michael (an early work); 1503. St. George and the dragon; *1506. Portrait of a young man, painted after 1515 (long erroneously regarded as a portrait of himself); *1507. Portrait of Johanna of Aragon, painted in 1518 (the head only, according to Vasari, by Raphael, the rest by Giulio Romano); 1508. Portraits; 1509a (?), Head of St. Elizabeth. — 1511. *School of Raphael*, St. Catharine of Alexandria; 1513. *After Raphael*, Madonna of Loretto (original lost).
Reni, see *Guido Reni*.
Ricciarelli, surnamed *Daniele da Volterra*, 1462. David as conqueror of Goliath.

Riccio (Fr.), 1463. Holy Family.

Robusti (Jac.), see *Tintoretto.*

Romano (Giulio), *1418. Nativity; 1420. Triumph of Titus and Vespasian; 1421. Venus and Vulcan; 1422. Portrait.

Rosa (Salvator), 1478. Saul and the Witch of Endor; *1479. Cavalry engagement; 1480. Scene in the Abruzzi, with soldiers.

Sacchi, *1488. The four great Church Fathers.

Santi (Sanzio), see *Raphael.*

Sarto (Andrea del), *1514. Charity (painted in 1518); 1515, 1516. Holy Family.

Savoldo, 1518, 1519. Portraits.

Signorelli (Luca), *1526. Adoration of the Magi; *1527. Fragment of a large composition.

Solario (Andrea), *1530. 'Madonna with the green cushion' (rich and radiant in colouring, with a beautiful landscape); *1531. Portrait of Charles d'Amboise; *1532. Crucifixion (1503; full of expression and fascinating in colour); 1533. Head of John the Baptist.

Solimena, 1534. Heliodorus expelled from the Temple.

Spagna, 1539. Nativity.

Strozzi, 1542. Madonna; 1543. St. Anthony of Padua.

Tiarini, 1546. Repentance of St. Joseph.

Tiepolo, 1547. Last Supper.

Tintoretto, *1465. Paradise; 1467. Portrait; 1468. Susannah and the Elders; 1469. Madonna and Child, with saints and donors; 1470. Pietro Mocenigo; 1471, 1472. Portraits.

Titian, *1577. Madonna and Child, with saints.—*1578. 'La Madonna del Coniglio', or the Virgin with the rabbit, painted in 1530.

'A master-piece in which Titian substitutes for the wilds of Bethlehem the lovely scenery of the Isonzo and Tagliamento. He represents the Virgin seated on the grass with her hand on a white rabbit, and St. Catherine by her side stooping with the infant Christ: a charming group in the corner of a landscape, — a group on which all the light of the picture is concentrated, whilst the broad expanse behind with the wooded farmstead in its right, the distant village, the chain of hills, and the far-off mountains lost in blue haze, lies dormant under the shade of a summer cloud. St. Catherine and the Virgin are both portraits.' — *C. & C.*

1579. Holy Family (perhaps not entirely by the master's own hand); *1580. Flight into Egypt.

*1581. Christ and the two disciples at the Supper of Emmaus, painted about 1547.

'A genre picture in monumental setting, a mixture of the commonplace and the sublime, forming a kind of precursor to that naïve and piquant mode of rendering the sacred narrative which was afterwards rendered almost classical by Paolo Veronese.' *C. & C.*

1582. Christ on the way to Golgotha; 1585. St. Jerome (in a fine moonlit landscape); 1586. Council of Trent.

**1587. Jupiter and Antiope, known as the 'Venus del Pardo', painted in 1574. Comp. p. 112.

'Though injured by fire, travels, cleaning, and restoring, the masterpiece still exhibits Titian in possession of all the energy of his youth.

and leads us back involuntarily to the days when he composed the Bacchanals. The same beauties of arrangement, form, light, and shade, and some of the earlier charms of colour are here united to a new scale of effectiveness due to experience and a magic readiness of hand. . . . The shape of Antiope is modelled with a purity of colour and softness of rounding hardly surpassed in the Parian marble of the ancients.'
C. & C.

* *1589. Allegory, painted for Alphonso Davalos, Marchese del Vasto, representing that general taking leave of his wife when summoned by the emperor to Vienna in 1532 to fight against the Turks (see also p. 112).

'As an allegorical creation and as a work of a potent master of colour, Titian's canvas is one of the most entrancing that was ever created. There is such perfect sweetness of tone, such a rich strain of harmony in tints, such a solemn technical mastery — that we can do no more than look on and wonder.' *C. & C.*

*1591. Portrait of a man in black, resembling No. 1588 (see p. 116), and painted at the same period; 1593, 1594. Portraits.

Tisi (Benvenuto), see *Garofalo.*

Turchi, 1560. Death of Cleopatra.

Vecelli, see *Titian.*

Veronese, 1187. Destruction of Sodom; 1188. Susannah and the Elders; 1189. Swoon of Esther (very lifelike and dramatic); 1191. Holy Family; 1194. Bearing of the Cross (unfinished); 1195. Golgotha; **1196. Christ at Emmaus (to the right, portraits of the painter, his wife, and his brother); 1199. Young mother.

Vinci (Leonardo da), 1597. John the Baptist (comp. with No. 1602). — *1599. Holy Family, known as 'La Vierge aux Rochers', a work of the highest merit (the light on the flesh-tints is still brilliant, but the shadows have become very dark; comp. p. 111). — *1600. Female portrait.

'It was formerly, without any authority, called *La Belle Ferronnière* (a mistress of Francis I.), but is probably the portrait of *Lucrezia Crivelli*, the mistress of Ludovico Sforza, and must, therefore, have been painted at Milan. The figure is remarkable for its graceful and noble bearing, and attractive owing to the gentle tinge of melancholy which pervades the features.' *Kugler.*

1602. (school-piece), Bacchus, originally composed as John the Baptist in the Wilderness; 1602a. Annunciation. — 1603. *Marco da Oggiono* (?), Copy of Leon. da Vinci's fresco of the Last Supper (at Milan), one-third smaller than the original; 1604. *School of Leon. da Vinci* (perhaps *Cesare da Sesto*), Madonna with the scales; 1605. *School of Leonardo da Vinci*, Portrait.

Zampieri, see *Domenichino.*

Florentine School (15th cent.), 1661. Madonna and saints.

Venetian School (16th cent.), 1672, 1673. Portraits.

The central part of the Grande Galerie is devoted to the SPANISH SCHOOL.

Collantès, 1703. Moses and the Burning Bush.

Goya, 1704. Guillemardet, French ambassador at Madrid; no number, *Portrait of a woman.

Herrera, 1706. St. Basil expounding his doctrines.

Murillo, *1708. Immaculate Conception. — **1709. The Immaculate Conception, one of his greatest works (1678), pervaded with an intense sentiment of religious enthusiasm. As usual in the Spanish School, the master has drawn his inspiration from the 'woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars (Rev. xii. 1). The picture was bought from Marshal Soult for 615,300 fr. — **1710. Birth of the Virgin (1655); 1712. Madonna with the rosary (early work); *1713. Holy Family (the light and the harmonious colouring are of great beauty); 1714. Christ in Gethsemane; 1715. Scourging of Christ, on marble (a singular mixture of mysticism and realism); *1716. Miracle of St. Diego, known as the 'Cuisine des Anges' (a poor convent provided with food by angels); *1717. Beggar-boy 'cherchant à détruire ce qui l'incommode' (the intent expression is full of life and the light admirable).

Spagnoletto (Ribera), *1721. Adoration of the Shepherds, with charming Madonna of the Spanish type; 1722. Entombment; *1723. St. Paul the Hermit.

Velazquez, *1732. Philip IV. of Spain, in a simple but majestic style; *1734. Thirteen portraits, including Velazquez himself and Murillo (left).

Zurbaran, *1738. Conference of St. Peter of Nola and St. Raymond of Pennaforte; 1739. Funeral of a bishop.

Next to the Spanish pictures come those of the British School.

Beechey, 1801. Brother and sister.

Bonington, 1802. Francis I. and the Duchesse d'Etampes; 1803. Card. Mazarin and Anne of Austria; *1804. View at Versailles; 1805. View of Venice; 1805a. The old governess.

Constable, 1806. Village; 1807. The rainbow; *1808. Weymouth Bay; 1809. Hampstead Heath; 1810. The Glebe Farm (spoiled).

Gainsborough, 1811, 1812. Landscapes.

Hoppner, *1812a. Countess of Oxford.

Lawrence, *1813. Lord Whitworth; 1813a. Julius Angerstein and his wife; no number, *Portrait of a lady (sketch).

Morland, 1814. The halt.

Opie, 1816. The woman in white.

Philips, no number, Portrait of Lamartine.

Raeburn, 1817. Naval pensioner.

Ramsay (Allan), 1818. Charlotte Sophia, Princess of Wales.

Romney, no number, Sir John Stanley.

Wilson, *1819. Landscape.

German School. *Beham (Hans Sebald)*, *2701. Table-top painted with four scenes from the life of David (in the second field,

portrait of Abp. Albrecht of Mayence, for whom the table was painted in 1534; in the fourth, portrait of the artist).

Cranach the Elder, 2703. Venus in a landscape; *2703a. Portrait. — *School of Cranach*, no number, Portrait.

Denner, 2706. Old woman, of unrivalled finish.

Dietrich, 2708. Woman taken in adultery.

Dürer, *2709. Head of an old man; 2709a. Head of a child (both a tempera; under glass).

Elsheimer, 2710. Rest on the flight into Egypt; 2711. The Good Samaritan.

Gilttlinger, *2711a. Adoration of the Magi.

Heinsius, 2712. Princess Victoire, daughter of Louis XV.

Holbein the Younger, *2713. Portrait of Nic. Kratzer of Munich, astronomer to Henry VIII. of England, dated 1528, the finest Holbein in the Louvre; *2714. William Warham, Archbishop of Canterbury, at the age of seventy, dated 1528; *2715. Erasmus of Rotterdam, exceedingly lifelike and admirably executed, with marvellously expressive hands (replicas at Longford Castle and Bâle); 2716. Portrait of an elderly man; 2717. Sir Thomas More, the English Chancellor, a small and spirited picture, probably painted soon after the painter's arrival in England (1526); *2718. Anne of Cleves, fourth wife of Henry VIII., a late work; 2719. Portrait of Sir Richard Southwell, a replica, or perhaps a skilful copy of the picture at Florence; 2720. Portrait.

Kauffmann (Angelica), *2722. Portraits of Baroness Krüdener and her daughter.

Menys (Raphael), 2723. Queen Maria Amelia Christina of Spain.

Mignon, *2724. Chaffinch's nest; 2725-2729. Fruit-pieces.

Pencz (?), 2730. St. Mark.

Rottenhammer, 2732. Death of Adonis.

Wyrsch (Melchior; Swiss), 2751, 2752. Portraits.

Master of the Death of the Virgin (Cologne), 2738. Last Supper, Preparation for the Entombment, and St. Francis receiving the stigmata.

German School of the 15th cent., 2736bis. Madonna.

German School of the 16th cent., *2741, 2743. Portraits.

Cologne School of the 15th cent., *2737. Descent from the Cross.

The Flemish School occupies the last part of the Grande Galerie, and also the **Van Dyck Room** and the **Rubens Gallery**. The arrangement of these rooms was not completed at the time of going to press, so that we still adhere to an alphabetical list.

Bril (Matthew), 1906, 1907. Stag-hunting.

Bril (Paul), 1908. Landscape with duck-hunters; 1909. Diana and her nymphs.

Brouwer. 1912. Dutch tavern; 1913. Tavern scene; 1914. The writer; 1915. The operation; *1916. The smoker.

Brueghel (Pieter, the Elder; 'Peasant Brueghel'), 1917a. Parable of the Seven Blind Men.

Brueghel (Jan; 'Velvet Brueghel'), 1919. The Earth, or the Terrestrial Paradise; 1920. Air; 1921. Battle of Arbela; 1922-24. Small landscapes; 1925. The bridge of Talavera.

Champaigne (Phil. de), 1927. Christ at the house of Simon the Pharisee; 1928, 1929. Last Supper; 1930. Crucifixion; 1932. Pietà; *1934. The nuns Catherine Agnes Arnaud and Catherine de Ste. Suzanne, the painter's daughter (to the right), praying for the recovery of the latter from paralysis; 1937. Louis XIII. crowned by Victory; 1938-47. Portraits, most of them excellent.

Cocx or *Coques (Gonzales)*, 1952. Family festival.

Crayer (G. de), 1953. Ecstasy of St. Augustine; *1954. Equestrian portrait of Ferdinand of Austria, Stadtholder of the Netherlands.

David (*Gerard*?), 1857. Wedding at Cana.

Duchâtel, 1960. Equestrian portrait.

Dyck, see *Van Dyck.*

Jan van Eyck, *1986. The Chancellor Rollin revering the Virgin, with a beautifully-executed landscape.

The spare and big-boned head of the chancellor is one of the most fascinating of Van Eyck's male portraits. The Virgin possesses neither youth nor beauty, and yet there is about her a solemn and even imposing ir.

Francken the Younger, 1990. The Prodigal Son; 1991. Passion.

Fyt, 1992. Game and fruit; 1993. Game in a larder; 1994. Dog and game; 1995. Game and hunting gear.

Gossaert (Jan), see *Mabuse.*

Hemessen, 2001. Tobias restoring his father's sight.

Huysmans (C.), 2002-2009. Landscapes.

Jordaens, 2011. Christ driving the money-changers out of the Temple, somewhat trivial in composition but masterly in its realistic vigour; 2012. The Evangelists; 2013. Infancy of Jupiter; 2014. Bean-feast; *2015. Concert after supper; *2016. Admiral de Ruyter; 2017. Mythological banquet.

Mabuse, 1997-1998. Diptych, with Madonna and Chancellor Carondelet; 1999. Benedictine.

Matsys or *Metsys (Quinten)*, *2029. Money-changer and his wife; 2030. Christ blessing.

Meel, 2022. Halt; 2023. Travellers' meal.

Memling, *2024. John the Baptist; *2025. Magdalen; *2027, 2027a. Betrothal of St. Catharine, with John the Baptist and the donor; *2028. Triptych, with the Martyrdom of St. Stephen, Resurrection, and Ascension.

Metsys (Jan), *2030a. David and Bathsheba.

Meulen (A. van der), 2031-2050. Scenes from the reign of Louis XIV.

Oost the Elder (J. van), 2067. San Carlo Borromeo administering extreme unction to the plague-stricken.

Pourbus the Younger (F.), 2068. Last Supper; 2069. St. Francis

of Assisi receiving the stigmata; 2070, 2071. Henri IV. of France; 2072, 2073. Marie de Médicis; 2074. Guillaume du Vair, keeper of the Great Seal.

Rubens, *2075. Flight of Lot, signed and dated (1625); *2076. Elijah in the wilderness (painted as a pattern for tapestry); 2077. Adoration of the Magi; 2078. Madonna; 2079. Madonna in a garland of flowers; 2080. Flight into Egypt (sketch); 2081. Raising of Lazarus; *2082. Crucifixion; 2083. Triumph of Religion (for tapestry); *2084. Tomyris, Queen of the Scythians, causing the head of Cyrus to be dipped in a vessel full of blood.

*2085-2105. Series of 21 large paintings, all but three in the new Rubens Gallery. Marie de Médicis, widow of Henri IV., for a time regent for her son Louis XIII., and afterwards exiled, returned to France in 1620, and resolved to embellish her Luxembourg Palace with paintings on a very extensive scale. Rubens, to whom the task was entrusted, came to Paris in 1621, where he painted the sketches (eighteen of which are now at Munich), after which he returned to Antwerp and executed the pictures there with the aid of his pupils. In 1625 the completed works were brought to Paris, where they received a few final touches from Rubens himself. The scenes are as follows: — 2085. The three Fates spin the fortunes of Marie de Médicis. — 2086. Birth of Marie (1575, at Florence); Lucina, the goddess of births, is present with her torch; Florentia, the goddess of the city, holds the new-born infant; on the right is the river-god of the Arno. — 2087. Her education, conducted by Minerva, Apollo, and Mercury; on the right are the Graces. — *2088. Amor shows the portrait of the princess to Henri IV.; above are Jupiter and Juno; beside the king appears Gallia. — 2089. The nuptials; the Grand Duke Ferdinand of Tuscany acts as proxy for his niece's husband. — 2090. The queen lands at Marseilles. — 2091. Wedding festival at Lyons; Henri IV. in the character of Jupiter, and Marie de Médicis in that of Juno; in the chariot in front the patron-goddess of Lyons. — 2092. Birth of Louis XIII.; behind the queen is Fortuna; the infant is in the arms of the genius of Health. — 2093. Henri IV., starting on his campaign against Germany (1610), entrusts the queen with the regency. — *2094. Coronation of the queen by Cardinal de Joyeuse at St. Denis; the king is observed in a gallery above. — *2095. Apotheosis of Henri IV.; below are Victoria, in a yellow robe, and Bellona with a trophy; on the right is enthroned the mourning queen between Minerva and Wisdom; at her feet are Gallia and noblemen. — *2096. Regency of the queen under the protection of Olympus; Mars, Apollo (a copy of the antique Belvedere), and Minerva drive away the hostile powers; Juno and Jupiter cause the chariot of France to be drawn by gentle doves. — 2097. The queen in the field during the civil war; she is crowned by Victoria. — 2098. Treaty between France (on the right) and Spain (left); princesses of the allied courts are

mutually destined to marry the heirs to the two thrones. — *2099. Prosperity prevails during the regency; the queen enthroned bears the scales of justice; on the right are Minerva, Fortuna, and Abundantia; on the left Gallia and Time; below are Envy, Hatred, and Stupidity. — *2100. The queen commits the rudder of the ship of the state, rowed by the virtues, to Louis XIII. on his majority. — 2101. Flight of the queen (1619). — 2102. Reconciliation of the queen with Louis XIII. — 2103. The queen is conducted into the temple of peace. — *2104. Marie de Médicis and Louis XIII. in Olympus; below is the dragon of rebellion. — *2105. The god of time brings the truth to light; above is the king giving his mother a chaplet of peace.

2106. Portrait of Francesco de Médicis, father of Marie; 2107. Johanna of Austria, his wife; 2108, 2109. Queen Marie de Médicis as Bellona and as Gallia; 2110. Sketches for Nos. 2085 and 2105; *2111. Baron Henri de Vicq, Netherlandish ambassador at the French court; 2112. Elisabeth of France, daughter of Henri IV.; *2114. Portrait of a lady of the Boonen family; *2115. Flemish Fair (see p. 113); *2116. Tournament, a spirited sketch; 2117. Landscape. Also a number of sketches.

Ryckaert, 2137. Studio.

Seghers, 2140. St. Francis of Assisi.

Snyders, 2141. Earthly Paradise; 2142. Noah's Ark; 2143. Stag-hunt; 2144. Boar-hunt; 2145. Fishmonger; 2146. Dogs in the pantry; 2147. Fruit and animals.

Teniers the Younger (David), *2155. Peter's Denial (among the soldiers at the table is the artist himself); *2156. The Prodigal Son; *2157. The Works of Mercy; *2158. Temptation of St. Anthony; *2159. Village fête; 2160. Tavern by a brook; 2161. Rustic dance; *2162. Tavern with card-players; 2163. Tavern scene; 2164. Hawking; 2165. Smoker; 2166. Knife-grinder; 2167. Bagpipe player; 2168. Portrait of an old man; 2169. Blowing soap-bubbles; 2170. Village fair; 2171. The duet; 2172. Tavern; 2173. Interior; 2174. Village fête; 2175. Tavern; 2176. Temptation of St. Anthony; 2177. Tavern; *2178. Guitar player; 2179. The alms-collector; 2180. Bowls; 2181. Drinker and smoker; 2182, 2183. Summer and winter; 2184. Chimney-sweep; 2185-88. Landscapes.

Van Dyck (Anthony), 1961. Madonna and Child; *1962. Virgin and donors; 1963. Pietà; 1964. St. Sebastian ministered to by angels; 1965. Venus demanding arms for Æneas from Vulcan; *1966. Rinaldo and Armida. **1967. Portrait of Charles I. of England, with his horse held by an equerry; a truly kingly portrait, executed with 'respectful familiarity' and marked by aristocratic bearing, unself-consciousness, beauty, and the most refined 'joie de vivre'. *1968. Children of Charles I. *1969. Duke Charles Louis I. of Bavaria (full-face) and his brother Robert, Duke of Cumberland; 1970. Infanta Isabella, Regent of the Netherlands, as a Clarissine nun;

*1971. Equestrian portrait of Francisco de Moncade; 1973. Portraits of a man and a child; *1974. Lady and her daughter; *1975. Duke of Richmond; 1976, 1977. Portraits; *1979. Head of an old man; 1983. Portrait of the artist. *1985. *Van Dyck* or *Rubens* (?), President Richardot of Brussels and his son.

Veen or *Venius (Otho van)*, 2191. The artist and his family.

Weyden (Rogier van der), *2195. Virgin and Child; *2196. Pietà.

Flemish School of the 15-16th cent., 2197. Holy Family; *2198. Spiritual instruction; *2201. Mater Dolorosa; *2202. Angels appearing to the Shepherds; 2202a. St. Jerome; *2202 b. Madonna, with donors (triptych); 2203. Pietà; 2204. *2205. Portraits.

Flemish School of the 17th cent., 2208. Old woman.

Flemish or *Dutch School of the 16th cent.*, 2212. Adam; 2213. Eve.

Some **Smaller Rooms**, adjoining the Rubens Gallery, are devoted to the DUTCH SCHOOLS.

Aelst (W. van), 2298. Grapes and peaches.

Aertsen, no number, Fishermen.

Bakhuisen, 2304-2309. Sea-pieces.

Bega (Corn.), 2312. Rustic interior.

Berchem, 2313. Environs of Nice; 2314, 2318-23. Landscapes with cattle; 2315. Ford; 2316. Watering-place; 2317. Ferry.

Bergen (D. van), 2325. Landscape with cattle.

Bloemaert, 2327. Nativity.

Bloot, no number, Ford.

Bol (Ferd.), *2330. Mathematician; 2331. Portrait.

Bosch (Hieron.), surnamed *Van Aken* (?), no number, Last Judgment (perhaps the right wing of Dierick Bouts's Resurrection at Lille).

Both, 2332, 2333. Landscapes.

Brekelenkam, 2337. The consultation

Craesbeeck, 2340. The artist painting a portrait.

Cuyp (Alb.), *2341. Landscape; *2342. Two riders; *2343. The promenade; 2345. Sea-piece.

Decker, 2346. Landscape.

Dou (Gerard), *2348. The dropsical woman, one of his greatest works: a successful composition, in which the grief of the daughter is touchingly pourtrayed; most elaborately finished, although unusually large for this master (1663). 2350. Village-grocer; 2351. Trumpeter; *2352. Dutch cook; *2353. Girl hanging up a cock at a window; 2354. Weighing gold; *2355. Dentist; 2356. Reading the Bible, a very attractive, peaceful, domestic scene; 2359. Portrait of the artist.

Duck, *2360. Guard-room (his masterpiece); 2361. Marauders.

Dyck (Philip van), 2362. Sarah, Abraham, and Hagar; 2363. Abraham dismissing Hagar and Ishmael.

Everdingen, 2365, 2366. Landscapes.

Fictoor, 2371. Girl's portrait.

Flinck (Govaert), 2372, Annunciation to the Shepherds; *2373. Child's portrait.

Goyen (Jan van), 2375, 2377. Dutch river-scenes; 2376, 2379. Dutch canals; 2378. Sea-piece.

Hagen (J. van der), 2380-82. Dutch landscapes.

Hals (Dirk), *2389. Rustic festival (early work; ca. 1616).

Hals (Frans), *2383. Portrait of Descartes; *2384. Laughing gipsy ('La Bohémienne'; ca. 1630); 2385. Portrait of a woman; *2386, *2387, *2388. Portraits of the Van Beresteyn family of Haarlem.

Heem (J. D. de), 2391, *2392. Fruit and table equipage.

Heemskerck, 2393. Interior.

Helst (Bart. van der), *2394. Masters of the Guild of St. Sebastian, a small and well-preserved replica of the Amsterdam painting; 2395, 2396. Portraits.

Heyden (J. van der), 2399-2402. Dutch views and buildings.

Hobbema, *2403. Forest-scene; *2404. Mill.

Hondecoeter, 2405-07. Poultry scenes.

Honthorst, 2409. Concert.

Hooch (Pieter de), *2414. Court; *2415. Interior with company.

Huysum (J. van), 2420-2425 a. Flowers (*2420 the best).

Jardin (Karel du), 2426. Golgotha; 2427. Italian juggler; 2428. Ford; 2431-2435. Landscapes with cattle.

Kalf, 2436. Interior of a cottage.

Keyser (Th. de), 2438 a. Portrait.

Lievens, 2444. Visitation.

Lingelbach, 2447. Vegetable-market at Rome; 2450. Landscape.

Maes (Nic.), *2454. Saying grace.

Meer (J. van der; Vermeer) of Delft, 2456. Lace-maker.

Metsu, 2547. Christ and the adulteress; 2458. Market at Amsterdam; *2459. Officer saluting a young lady, a gracefully conceived and delicately-coloured work; 2460. Music-lesson; 2461. Chemist; 2462. Dutch woman; 2463. Dutch cook; 2464. Admiral Tromp.

Mierevelt, 2465. Portrait of Oldenbarneveldt.

Mieris the Elder (Frans van), 2469. Portrait; 2471. Tea-party; 2472. Flemish family.

Mieris (W. van), 2473. Soap-bubbles; 2474. Game-dealer; *2475. Cook.

More (Sir Anthony), 2478. Portrait; *2479. Court-dwarf of Charles V.; 2481 a. Edward VI. of England.

Moucheron, 2482. Starting for the chase.

Neer (Aert van der), *2484. Village-street by moonlight.

Netscher, 2486. Singing-lesson; 2487. Lesson on the bass-viol.

Nickelen (Van), 2490. Vestibule of a palace.

Os (Van), 2492, 2493. Flowers.

Ostade (Adr. van), *2495. Domestic scene, supposed to represent the two Ostades and their families; *2946. The Schoolmaster, dated 1662 (the dramatic force and warm golden tone are character-

istic of the master's most finished style); *2497. Fish-market; *2498. Interior of a hut; 2500. Smoker; 2502. The drinker; 2503. The reader; 2504, 2505. Reading, The newspaper.

Ostade (Isaac van), *2508, 2509. Travellers halting; 2510, 2511. Ice-bound canals; 2513. Pig-sty; 2515. Winter-landscape.

Poelenburgh (Corn. van), 2519. Pasture; 2520, 2521. Women bathing; 2522. Ruins at Rome; 2524. Nymphs and satyr.

Potter (Paul), *2527. Cows; 2528. Grey horse.

Pynacker, *2532. Sunset scene.

Ravesteyn, 2534, 2535. Portraits.

Rembrandt, *2536. Family of Tobias revering the departing angel, painted in 1637; very characteristic of the master's easy and genial mode of rendering Bible scenes, and admirable for its warm and harmonious colouring and its poetry of chiaroscuro. — *2537. The Good Samaritan (dated 1648). *2538. St. Matthew (1611).

*2539. The Supper at Emmaus, dated 1648, from the collection of his friend the Burgomaster Six. As in the picture of Tobias, a subdued red is here the predominating colour, and the whole work is pervaded with a warm and hazy glow (Vosmaer).

*2540, 2541. Philosophers in profound meditation.

'The venerable countenance of the old man, the faded colour of his garments, the reverential atmosphere, the gentle light, and the transparency of the shadows all combine to shed an inexpressible poetic radiance over this picture.' *(E. Michel.)*

*2542. Holy Family at Nazareth, known as the 'Carpenter's Family', signed 1640.

This family scene is one of those idyllic pieces by means of which Rembrandt and other Dutch masters endeavoured to familiarise the spectator with incidents from the Old and New Testament by transplanting them to the present. The simplicity and depth of sentiment which pervade the picture may be regarded as the badge of the Protestant spirit of the 16th and 17th centuries.

2543. Venus and Cupid (portraits), an early work; 2544. Old man (dated 1638); *2545, 2546. Portraits of a young man and young woman; 2548. Carcase in a butcher's shop; *2549. Woman after the bath (so-called Bathsheba; 1654); *2550. Woman bathing; *2551. Portrait; 2552, *2553, 2554, *2555. Portraits of himself (1633, 1634, 1637, 1660).

Ruysdael (J. van), *2557. River in a wood, with figures by *Berchem*, an important work of the master's best period; *2558. Stormy sea on the Dutch coast, a work of marvellous poetry, striking effect, and masterly treatment; *2559. Autumnal landscape; *2560. Mountain-landscape, with a sunbeam shining through the parting clouds (figures by *Ph. Wouverman;* poetically rendered and masterly in its silvery greenish-grey tone); *2561 a. Margin of a wood.

Ruysdael (Salomon ?), no number, Ford.

Santvoort, 2564. Christ at Emmaus.

Sorgh, 2571. Kitchen.

Steen (Jan), *2578. Merry company (1674; rich in happy motives and full of humour); *2579. The repast; 2580. Bad company.

Steenwyck. 2581. Jesus at the house of Lazarus.

Terburg, *2587. A handsome officer sitting in a room with an elegantly-dressed girl, to whom he offers money: the heads full of life, admirably drawn, and of a delicately-blended silvery tone; one of his finest works. *2588. Music-lesson (a work of very delicate characterisation); *2589. Concert; 2590. Assembly of ecclesiastics during the congress at Münster; *2591. Reading-lesson.

Velde (Adr. van de), *2593. Scheveningen; 2594-96. Landscapes with cattle (*2596 the best); 2597. Shepherd's family; 2598. Winter scene (1668).

Velde (Willem van de), 2600. Sea-piece.

Venne (Adr. van de), 2601. Fête champêtre, with allegorical allusions to the peace of 1609 between Archduke Albert and the Dutch.

Verkolje, 2602. Interior.

Vliet (H. van), 2605. Portrait of a young man.

Vois (Ary de), 2606. Portrait.

Weenix (J. B.), 2609. Defeat of the corsairs.

Weenix (Jan), 2610. Game and hunting-gear; *2611. Spoils of the chase; 2612. Seaport.

Wouverman (Philip), *2621. Dutch carnival scene; 2623. Starting for the chase; 2625. Stag-hunt; 2626. Riding school; 2628, 2629. Cavalry skirmish; 2632. Bivouac; 2634. Pilgrims.

Wouverman (Pieter), 2635. Tour de Nesle at Paris about 1664.

Wynants, 2636. Edge of a forest, with accessories by *A. van de Velde.*

Dutch School of the 17th cent., 2642. Literary society.

The **French Rooms**, which contain more than 1000 pictures, have lately been entirely re-arranged. The chronological order begins in the Grande Galerie, in the section most directly reached by the staircase in the Pavillon Mollien and the Galerie Mollien (comp. Plan).

Rooms IX, X, and XI are devoted to the older French School.

Rooms XII and XIII are mainly occupied by the two cycles by *Le Sueur.*

Room XIV contains masters of the 17th century. — The E. door of this room opens on the head of the Escalier Daru (see p. 137).

Room XV (in the Pavillon Denon) contains a collection of portraits of artists (p. 137).

In Room XVI (to the E. of the last) are paintings of the 18th century.

Room VIII, a large room to the S. of the Portrait Room, contains most of the paintings of the second and third quarters of the 19th century.

Room III (*Salle des Sept Cheminées*, p. 140) contains many works of the end of the 18th, and the beginning of the 19th century, and

will probably be unaffected at present by the new arrangement. — The pictures in the *Salle Duchâtel* (p. 114) also remain unchanged.

The following alphabetical list of important paintings gives a fair survey of the French section of the Louvre Gallery, so far as not described in the Salle Duchâtel, the Salle Henri Deux, the Salle des Sept Cheminées, and the La Caze Collection. The Roman figures in the brackets indicate the rooms in which the pictures will probably be placed.

Aved (J. A. J.), 9. Mirabeau (XVI); 10. Cazes, the painter (XVI); 11. J. F. de Troy (XVI).

Boilly, 28. Arrival of the diligence (XVI).

Boucher (Fr.), 30. Diana quitting her bath (XVI); 31. Venus begging Vulcan for arms for Æneas (XVI); 32-35, 45. Pastoral scenes (XVI); 36. Vulcan giving Venus arms for Æneas; 42. Cupid's target (XVI); 43. Toilette of Venus (XVI); 44. Venus disarming Cupid (XVI); 50a. Family scene.

Bouchot. 50bis. Fall of the Directory in 1799.

Boulogne (Bon), 52. St. Benedict resuscitating a child (XVI).

Boulogne (Jean de, surnamed *Le Valentin)*, 56. The chaste Susannah (XIV); 57. Judgment of Solomon (XIV); 58. The Tribute Money; 59. Concert (XIV).

Bourdon, 75. Gipsies (XIV); 76. Beggars (XIV).

Chardin (J. B. S.), *91. The busy mother (XVI); *92. Saying grace (his masterpiece; XVI); 97. The antiquarian ape (XVI); *99. Housekeeper (XVI); several excellent still-life pieces. — Ascribed to *Chardin* (?), 117. Return from school (XVI).

Chintreuil, 123. Space (VIII); 124. Roes grazing (VIII).

Claude Lorrain (Gellée). *310. Harbour at sunrise, figures by *J. Miel* (XIV); 311. Campo Vaccino at Rome (XIV); *312. Landscape with peasants, 313. Harbour at sunset, these two painted in 1639 (XIV); *314. Mark Antony receiving Cleopatra at Tarsus (XIV); 315. Anointing of King David (XIV); *316. Ulysses restoring Chryseis to her father, figures by *Fil. Lauri* (XIV); *317. Harbour, of great vigour and depth of colouring (XIV); 318. Seaport (XIV); *321. Landscape (XIV); 322. Ford (XIV); *323. Mouth of a harbour (XIV); 324. Siege of La Rochelle (XIV); 325. Louis XIII. forcing the pass of Susa, near Turin, in 1629 (XIV).

Clouet (François), 128. Charles IX.; *129. Elizabeth of Austria, wife of Charles IX.

Clouet (Jean; ?), 126, 127. Francis I.

Cochereau, 135. David's studio (III).

Corot (J. B. C.), *138. Morning; 139. Roman Forum (VIII); 140. Colosseum (VIII); *141. Landscape (VIII); *141a. Castel Gandolfo (VIII).

Courbet, 145. Stags fighting (VIII); 146. Roe-deer in a thicket (VIII); 147a. The wave (VIII).

Cousin (Jean), 155. Last Judgment.

Couture, *156. Romans of the Decadence, a once highly admired composition (VIII).

Coypel (Ant.), 168. Athaliah expelled from the Temple (XVI); 170. Esther before Ahasuerus (XVI).

Coypel (Ch. Ant.), 180. Perseus and Andromeda (XVI).

Daubigny, *184. Vintage in Burgundy (VIII); *185. Spring (VIII).

David (J. L.), 189. Oath of the Horatii; 191. Lictors bringing Brutus the body of his son (VIII); 194. Paris and Helen (XVI); *199. Mme. Récamier, a work (not quite finished) of classic dignity, painted in tender grey tones (VIII); 199a. Mme. Chalgrin; *200a. Mme. Morel de Tangry and her daughters, full of life (VIII).

Delacroix (Ferd. V. E.), *207. Dante and Virgil ferried by Phlegias over the Lake of the Inferno, a youthful work, full of emotion (1822); *208. Massacre of Chios; *209. The Barricade, July 28th, 1830; 210. Algerian women; 211. Jewish wedding in Morocco; 212. Don Juan's shipwreck (Byron's 'Don Juan', II, 75); *213. Capture of Constantinople by the Crusaders.

Delaroche (P.), 216. Death of Queen Elizabeth of England (VIII); 217. The sons of Edward IV. in the Tower (VIII).

De Marne, 222. Fair (XVI).

Desportes, 224. Huntsman; 225-248. Hunting scenes. Animals, Still-life (XVI); 249. His own portrait (XIII).

Devéria, 250. Birth of Henri IV.

Diaz de la Peña, *251-253. Forest-scenes (VIII).

Drouais, 266. Charles X. and his sister in their childhood (XVI).

Flandrin (Hippolyte), 282. Study (VIII); 284. Girl (VIII); 285. Mme. Vinet (VIII).

Foucquet, *289. Charles VII. of France, a highly suggestive portrait of this ugly and wicked king (painted about 1450).

Fragonard, 291. Music-lesson (XVI).

Fréminet, 304. Mercury charging Æneas to abandon Dido.

Froment, 304bis. King René and his second wife.

Fromentin, 305. Hawking in Algeria; *306. Arab camp (VIII).

Gellée, see *Claude Lorrain*.

Gleyre, *363. Lost illusions (VIII).

Greuze (J. B.), *369. The Marriage Contract.

'The success of this work was immediate and enormous. The public shut its eyes to the want of harmony in the colouring, to the discord of the tones, and to the inequality of the execution; it was dazzled, fascinated, and thoroughly satisfied by the drama, the thought, and the feeling which spoke in the picture.' *(De Goncourt.)*

370. The Father's Curse, 371. The Repentant Son. These are characteristic examples of the 'bourgeois' dramas with a 'moral', which Greuze was so fond of painting. — *372. The Broken Pitcher, the most pleasing and most popular of his works; no number, Milk-girl, a charming picture of a similar character, bequeathed in 1899 by the Baroness Nathaniel de Rothschild; 374, 375. Heads of girls; 381. Portrait of himself (XVI).

Gros, *389. Napoleon on the field of Eylau, Feb. 9th, 1807 (VIII).

Guérin, 393. Æneas telling Dido the woes of Troy (XVI).

Huet (J. B.), 411. Dog attacking geese (XVI).

Huet (P.), 412. Inundation at St. Cloud; 413. Quiet morning.

Ingres (J. A. D.), 415. Peter receiving the keys of Heaven; *417. Apotheosis of Homer, the artist's masterpiece, painted in 1827 for a ceiling; 418. Cherubini; 419. Ruggiero liberating Angelica; 423. Bather; 426, 427. M. and Mme. Rivière; 425, 428. Portraits; no number, Odalisque, a masterpiece of his early period; *428 bis. Bertin the Elder, founder of the 'Journal des Débats', the most lifelike of the master's portraits (VIII).

Jouvenet, 433. Miraculous Draught of Fishes; 434. Raising of Lazarus (XIV).

La Berge, 443. Arrival of a diligence in Normandy (VIII).

La Hyre, 456 Pope Nicholas V. at the tomb of St. Francis of Assisi in 1449 (XIV).

Lancret, *462-465. The Seasons (XVI); 468. Music-lesson (XVI); 469. Innocence (XVI).

Largillière, *483. Count de la Châtre (XIV).

Le Brun (Charles), 494-504. Religious scenes and personages: 505. Mary Magdalen, said to be a portrait of Mlle. de la Vallière, mistress of Louis XIV. (XIV). *509-513. History of Alexander the Great, painted as designs for Gobelins tapestry (1660 et seq.). 514. Meleager and Atalanta (XIV); 515. Death of Meleager (XIV).

Lefèbvre, *529. Master and pupil (XIV); 530. Portrait (XIV).

Le Nain (Antoine, Louis, and *Mathieu)*, 539. Manger; 540. Smith; 541. Rustic meal; 542. Return from the hay-field; 543. Portraits; *543a. Family gathering; *544. Procession in a church; 547. Denial of St. Peter (all in R. XIV).

Le Sueur (Eustache), 553-563 (XII). Scenes from the Bible and the Acta Sanctorum, among which may be selected the following: 556. Bearing of the Cross; *560. St. Paul at Ephesus, one of the artist's masterpieces, the main figure after Raphael (1649). — 564-585 (XII). Life of St. Bruno, painted in 1645-48 for the Carthusians of Paris, whose order was founded by this saint; the best is *584. Death of St. Bruno.

'The light of a single candle falls on the white cowls, which resemble grave-clothes, and on the walls, which are white as those of a tomb. An inexpressible sadness streams from this almost monochrome painting.' *(Gautier.)*

591-603 (XIII). Mythological scenes from the Hôtel Lambert (p. 228).

Lorrain, see *Claude Lorrain.*

Marilhat, 615. Mosque of Caliph el-Hâkim at Cairo (VIII).

Mignard, *628. 'La Vierge à la grappe' (XIV); 630. Christ on the way to Calvary (XIV); 634. St. Cecilia (XIV); 638. The 'Grand Dauphin', son of Louis XIV., and his family (XV).

Millet (J. F.). *641. Church of Gréville in Brittany (VIII); 643. Spring (VIII); *644. Gleaners, in the poetic yet realistic style of the still more famous 'Angelus' (VIII).

Moreau, 650. View near Paris (XVI); 651. View of Meudon and St. Cloud (XVI).

Nattier, 657. Magdalen; *658. Mme. Adelaide, fourth daughter of Louis XV.

Oudry, 666. 668, 671. Dogs; 670. Farmyard.

Parrocel, 678. Louis XIV. crossing the Rhine in 1672 (XVI).

Pater, 689. Fête Champêtre (XVI).

Perrier, 694. Acis and Galatea.

Pils, 702. Rouget de l'Isle singing his 'Marseillaise' for the first time at the house of the Mayor of Strassburg (VIII).

Poussin (Nicholas), *704. Eleazer and Rebecca; 705, 706. Moses in the ark of bulrushes; 707. The infant Moses spurning the crown of Pharaoh with his feet; 708. Moses turning Aaron's rod into a serpent; 709. The Israelites gathering manna in the wilderness (Rome, 1639); 710. The Philistines struck with pestilence (painted at Rome about 1630); *711. Judgment of Solomon; 712. Adoration of the Magi; 713, 714. Holy Family; *715. The blind beggars of Jericho (1651, one of the best of his religious pieces); 716. The Woman taken in adultery; 717. Last Supper; 718. Assumption; 719. Virgin appearing to St. James the Greater; 720. Death of Sapphira; 721. John the Baptist; 722. Vision of St. Paul; 724. Rape of the Sabine women; 726. The young Pyrrhus, son of the King of Molossus, rescued from the pursuit of his rebellious subjects by two faithful followers of his father; 730. Bacchanal; 731. Narcissus and Echo; 732. Triumph of Flora; 733. Concert; *734. Three Arcadian shepherds and a maiden surrounding an old tombstone which they have found and which bears the inscription 'Et in Arcadia ego' (a simple, harmonious, and much admired composition); 735. Time delivering Truth from the attacks of Envy and Discord, executed as a ceiling-painting for Card. Richelieu in 1641; *736. Spring, or the earthly paradise; 737. Summer, or Ruth and Boaz; 738. Autumn, or the Spies returning with grapes from the Promised Land; *739. Winter, or the Deluge; *740. Landscape, with Orpheus and Eurydice; 742. Apollo and Daphne, unfinished, the master's last work (XIV).

Prud'hon (Pierre), 744. Crucifixion, the artist's last work (1822), in a sombre violet tone (VIII); 748. Meeting of Napoleon and Francis II. after the battle of Austerlitz (VIII); several small and fine portraits.

Raffet, 761bis, Soldier of the First Republic.

Regnault, 770. Equestrian portrait of General Prim (VIII).

Riesener, 799. Ravrio, the maker of bronzes (III).

Riyaud y Ros, 780. Presentation in the Temple (the painter's last work, 1743); *781. Louis XIV. (1701); 782. Philip V. of Spain (1700); 783. Bossuet, the celebrated preacher; *784. Marie Serre, mother of the painter; 788, 789. Portraits; *790. Robert de Cotte, the architect (XIV).

Robert (Hubert), painter of idealized landscapes, generally with ancient ruins from South France or Rome: 797. View at Orange; 798, 799. Nîmes; 802. Arch of Marcus Aurelius at Rome; 803. Porticus of Octavia at Rome.

Robert (Léopold), 816. Arrival of the reapers in the Pontine Marshes; 817. Return of the pilgrims to the Madonna dell' Arco at Naples (VIII).

These two lively representations of the life of the people in Italy excited great admiration on their first exhibition (1830) and were praised by Heinrich Heine.

Roslin, 820. Girl decorating the statue of Cupid (XVI).

Rousseau (Théod.), *827. Forest of Fontainebleau at sunset (VIII); *830. Marsh in the Landes (Garonne), a work of marvellous delicacy of aërial perspective (VIII).

Scheffer (Ary), 840. Temptation of Christ (VIII); 841. St. Augustine and his mother Monica (VIII).

Subleyras, 853. Mary Magdalen at the feet of Jesus (XVI).

Tocqué, 867. Marie Lesczinska, wife of Louis XV. (XVI).

Troy (J. F. de), 884, 885. Toilette and Swoon of Esther (XVI).

Troyon, *889, *890. Oxen going to, and returning from their day's work (VIII).

These two pictures are equally superb in their lighting, in their landscape, and in the drawing and characterisation of the patient steers. No. 889 is, perhaps, the finest animal-painting of the 19th century.

Van Loo (Carle), 899. Hunters resting (XVI); 900. Queen Marie Lesczinska (see above; XVI).

Van Loo (J. B.), 896. Diana and Endymion (XVI).

Van Loo (L. M.), 902. Soufflot, the architect (XVI).

Vernet (Claude Joseph), 912-954. Sea-pieces and landscapes, 14 of them in the Marine Museum (p. 150), the rest mainly in R. XVI.

Vernet (Horace), 957. Judith and Holofernes (VIII); 958. Raphael and Michael Angelo in the Vatican (VIII); 958a. Isabey, the painter.

Vien, 965. Sleeping hermit (XVI).

Vouet (Simon), 971. Presentation in the Temple (XIV).

Watteau (Jean Antoine), *982. Embarkation for the island of Cythera (XVI; replica in the Palace at Berlin).

'What words can reproduce this delicate, fragrant, ideal colouring, so aptly selected for a dream of youth and happiness?' *(Gautier.)*

French School of the 15th cent., 995. Martyrdom of St. Denis (perhaps by *J. Malouel* and *H. Bellechose*); 998. Descent from the Cross; 1004, 1005, 8S. Peter and John, with Peter II. and Anne of Burgundy (1488).

French School of the 16th cent., 1007. Francis I.; 1035. Ball at the court of Henri III. on the wedding of the Duc de Joyeuse with Margaret of Lorraine in 1581.

School of Fontainebleau, 1013. Diana; 1014. Continence of Scipio; 1014a. Toilette of Venus.

In the Pavillon Denon, between RR. XIV and XVI of the French School, is a lofty saloon with vaulted ceiling, called the —

Salle des Portraits, which contains a collection of portraits of artists, founded in 1887 on the model of the collection at Florence. The most interesting are as follows, from right to left:

373. *Et. Jeaurat*, by Greuze; 525. *Jos. Vernet*, by Mme. Le Brun; 640. *P. Mignard*, by himself; *214. *Delacroix*, by himself; 524. *Hubert Robert*, by Mme. Le Brun; *2552. *Rembrandt* (the portrait with the gold chain), 1148. *Guercino*, by themselves; 1944. *F. Mansart* and *Cl. Perrault*, by Phil. de Champaigne; 1380. *Maratta*, by himself; 476. *J. L. David*, by Langlois; 482. *Le Brun*, by Largillière; 760. *P. Puget*, by Fr. Puget; 147. *Courbet*. 524. *Mme. Le Brun*, 183. *Ch. Coypel*, by themselves; 492. *Nic. Coustou*, by Largillière; *1272. *Giotto*, *Paolo Uccello*, *Donatello*, *Brunelleschi*, and *Giov. Manetti*, by P. Uccello. — Busts of *David*, by Rude, and of *Rude*, by Becquet.

The ceiling is embellished with paintings by *Charles Muller* illustrative of the history of art in France: St. Louis and the Sainte Chapelle, Francis I. in the studio of one of his artists, Louis XIV. beginning the Louvre, Napoleon I. ordering its completion.

The E. door of Room XVI opens on the upper landing of the Escalier Daru (p. 91), where some important early-Italian pictures are exhibited.

*1297, 1298. *Sandro Botticelli*, Frescoes from the Villa Lemmi at Florence, said to have been painted for the marriage of Lorenzo Albizzi and Giovanna Tornabuoni, and representing the Bride with the Graces and the Bridegroom with the Arts and Sciences; *1294. *Fra Angelico*, Crucifixion, from the old Dominican convent at Fiesole; portraits of philosophers.

From the Escalier Daru we pass through the door to the left of the Nike of Samothrace (p. 109), into the —

Rotonde d'Apollon, adorned with ceiling-paintings by *Blondel* (Fall of Icarus), *Couder* (the four Elements), and *Mauzaisse*. In the centre is a handsome marble vase, imitated from an antique vase in the Vatican, and surrounded with a modern mosaic by *F. Belloni*. A fine wrought-iron door of the 17th cent. on the right leads to the —

***Galerie d'Apollon.** This saloon, which is over 200 ft. in length, was constructed in the reign of Henri IV., burned down under Louis XIV. in 1661, and rebuilt from designs by *Charles Le Brun*, who left the decoration unfinished. It was then entirely neglected for a century and a half, but was at length completed in 1848-51 by *Felix Duban*. It is the most beautiful hall in the Louvre, and is considered one of the finest in the world. The name dates from the time of Le Brun, who had intended a figure of Apollo to be the central point of his decorations, in honour of the 'Roi Soleil', but the present central ceiling-painting by *Delacroix*, representing 'Apollo's Victory over the Python', a fine work both in composition and colouring, was not executed until 1849. The four other large ceiling-paintings depict the periods of the day (beginning at the S. end): Aurora or Dawn, by *Ch. Muller* (1850), after Lebrun; Castor or the Morning Star by *A. Renou* (1781); then, beyond the Apollo (which represents Noon), Morpheus or Evening, Night or Diana, both by *Le Brun*. In

four other fields, next those in the centre, are the seasons (end of the 18th cent.), while twelve medallions in grisaille represent the months. On the vaulting above the entrance is the Triumph of Cybele or Earth, with Bacchantes, by *J. Guichard*, after Le Brun (1849). In the vaulting over the window, Triumph of the Waters (Neptune and Amphitrite), by *Le Brun* (about 1665). The panels of the walls are adorned with portraits of twenty-eight French kings and artists, in modern Gobelins tapestry.

The beautiful tables and other furniture in this room date chiefly from the reign of Louis XIV. The glass-cases contain *Objects of art, gems, etc. The collection of enamels is the most extensive and valuable in the world (p. 233). No catalogue.

Table I. **Reliquary of St. Potentian*, a German work of the 12th century.

Case I. (in the centre). On the top shelf: at each end, enamelled Venetian basins; reliquary (12th cent.), for an arm of Charlemagne; casket (13th cent.), known as the 'coffret de St. Louis'; enamelled casket of the 14th cent.; *Amazon on horseback, Centaur carrying off a woman, two works in silver-gilt of the 16th century. — On the middle shelf: next the windows, Enamelled croziers of the middle ages; paxes of the 15th and 16th cent.; reliquary of St. Francis of Assisi, from a church in Majorca (Limoges enamel; 14th cent.); silver reliquaries in the form of figures of the Madonna (15th cent.); cylindrical silver monstrance of the 15th cent.; ciborium of the 13th cent.; cylindrical monstrance of the 15th century. — Below: Two reliquaries in the form of angels, and other objects in silver-gilt, from the Chapel of the Order of the Holy Ghost in the Louvre, but dating from the 15th cent. and therefore anterior to the founding of the order by Henri III. (1579). Small Romanesque enamelled reliquaries; chalices, including one of the 13th cent.; holy-water basin in agate and silver-gilt (16th cent.); rock-crystal cross mounted in silver-gilt (15th cent.). — On the other side of the case are enamelled vases, reliquaries, etc.

Case II. Chiefly objects of the 16th century. *Pax, with enamels and rubies, from the Chapel of the Holy Ghost; *Ciborium of crystal, with silver-gilt base and cover, adorned with chasing, cameos, and gems; *Rings; *Ornaments; cups of sardonyx; vessel of rock-crystal, shaped like a chimæra; urns formerly in the possession of Cardinal Mazarin.

Case III. Similar objects. On the top shelf: **Epergne* of the time of Louis XIV., consisting of a boat in lapislazuli mounted in gold and enamel; *Goblets* in rock-crystal and **Vessels*, beautifully chased (translucent, best seen from the other side; the handle of one is set with enamels and rubies); caskets of Hungarian jade. — On the middle shelf, returning: *Vessel of sardonyx, with enamelled mounting; busts of the Cæsars, the heads of crystal or precious stones; *Agate cup, with cameos; cups of various kinds, richly mounted. — Below: *Vessel of agate; goblet of sardonyx, with enamel mounting; incense vessel of green jasper adorned with enamels; vase of red jasper, with dragons as handles, attributed to *Benvenuto Cellini*; at the end, antique *Vase, with very fine mountings; to the right, **Cup* of sardonyx, the handle in the shape of a dragon studded with diamonds, rubies, and opals; to the left, a similar cup.

Case IV. contains the Crown Jewels retained when the rest were sold in 1887. Among these are: the **Regent*, perhaps the finest diamond in the world, weighing 136 carats and worth 12-15 million francs; to the right, the **Mazarin*, a rose-diamond of immense value, and the '*Côte de Bretagne*', a large ruby in the shape of a dragon. In front, *Sword ('épée militaire'), made at the order of Napoleon I., and set with gems, valued at 2 million francs. — Behind: to the right, *Crown of Louis XV.* (false jewels), to the left *Crown of Napoleon I.*, in imitation of Charlemagne's; between these, **Ornament commemorating the Peace of Teschen* (1779), an interesting German work. In front, Watch presented to Louis XIV. by

the Dey of Algiers, pearl dragon-brooch and elephant of the Danish order of the Elephant. — To the left, *Châtelaine of Catherine de Médicis*, set with diamonds.

Case V. Objects of the 16-17th centuries. — On the top shelf: Vases of rock-crystal. — On the middle shelf and below: Vessels of sardonyx, agate, and jasper, with enamels, etc. — In the centre: *Scourging of Christ, a statuette in blood jasper, on a richly ornamented pedestal.

Case VI, behind, to the left. — To the left: **Enamelled Reliquary*, with the Virgin and Child (early 14th cent.). — In the middle: Antique vases in porphyry and sardonyx, remounted in the 12th cent.; *Vase of Eleanor of Aquitaine*, wife of Louis VII. of France and afterwards of Henry II. of England (12th cent.), in antique rock-crystal, remounted in the 12th cent.; in front, Chalice in enamelled silver (14th cent.), and *Paten of the Abbot Suger* of St. Denis (12th cent.); to the right, *Reliquary for an arm of *St. Louis of Toulouse*, enamelled, on the hand a sapphire ring (14th cent.); reliquary of St. Henry (12th cent.); French reliquary cross (12th cent.) and silver plaque (11th cent.).

Case VII, behind, to the right. Casket once belonging to Anne of Austria; objects from the above-mentioned Chapel of the Holy Ghost.

In front of the adjoining window is a handsome *Escritoire formerly in the possession of Louis XV., by Riesener, with bronze ornaments by Hervieux.

The cabinets along the wall opposite the windows, and the glass-cases in front of the windows, chiefly contain *Enamels.

Like majolica-painting in Italy, the enameller's art was practised in France at a very early date. Its culminating period was coeval with that of the School of Fontainebleau (second half of the 16th cent.), and Limoges was its headquarters. The most famous artists in enamel were *Nardon Pénicaud*, *Léonard Limousin*, *Jean* and *Pierre Courteys*, and *Pierre Reymond*. The practice of the art died out in the 18th cent., but has recently been revived with some success. — Enamels are termed *Cloisonnés* when the coloured vitreous glaze is deposited in compartments formed by thin metal partitions (cloisons) following the outlines of the design on the surface of the plate; *Champlevés* when the compartments are sunk into the thickness of the plate; *Translucides* or *Transparents* when the design is incised on the plate and covered with transparent enamel; and *Painted* (peints) when the entire surface of the plate is covered with coloured enamel. Cloisonné and champlevé enamels were made by Byzantine and mediæval artists, but the translucent process was not invented until the 15th century.

By the First Window, near the entrance: Transparent enamels of the 14-15th cent.; **Binding of a Prayer Book*, with filigree ornamentation, enamels (symbols of the Gospels), and embossed gold reliefs (Crucifixion), a Byzantine work. — Second Window: *Champlevé Enamels* of the 12th cent., from the Rhine; *Limoges Enamels* of the 13th century. — Third and Fourth Windows: **Enamels* ('Emaux Peints') by the *Pénicauds*. — Fifth Window: *Goldsmiths' work: snuff-boxes, bonbonnières, caskets, etuis, medallions with miniatures, rings, chains, crosses, pendants, and other ornaments enamelled or set with pearls and gems; cameos; intaglios. — Sixth Window: *Limoges Enamels* (16th cent.). — Seventh Window: Articles used at the coronation of the French kings: sword of the end of the 12th cent.; buckle (14th cent.); spurs (12th cent.); *Sceptre of Charles V. (14th cent.); 'Hand of Justice' of the kings of the 3rd dynasty; ring of St. Louis. — Book of hours of Catherine de Médicis; mirror and sconces of Marie de Médicis, set with sardonyx and cut and engraved agates, presented to the queen by the Venetian Republic; poniard of the grand-master of the Order of Malta (16th cent.). — The cases at the remaining windows contain Limoges enamels.

Cases XIII-XVII, opposite the windows, contain enamels by *P. Reymond*, *P. Courteys*, and *L. Limousin* (in the 2nd and 3rd), and other Limoges enamels. In the last case also is goldsmith's work: **Shield* and **Helmet* of Charles IX. (d. 1574) in gold and enamel; silver ewer and platter in repoussé and chased work, representing the expedition of Emp. Charles V. against Tunis in 1536.

We return to the Rotonde, and turn to the rooms of the Old Louvre on the right, first entering the —

Salle des Bijoux Antiques, which is adorned with a ceiling-painting by *Mauzaisse*, representing Time showing the ruins that he causes and the works of art he brings to light; below, Seasons, Elements, etc. The room contains an extremely valuable collection of ancient ornaments, jewels, and enamels.

1st Central Case. At the top: Three gold crowns, including a Græco-Etruscan *Diadem (unique). Gilded iron helmet (Gallo-Roman), with enamel ornamentation (found in the Seine near Rouen); conical Etruscan helmet, with golden circlet and wings; golden quiver. Below are golden crowns, necklaces of gold, silver, enamel, and pietra dura, some with artistic pendants of the finest filigree work. Side next the Seine (5th division, upper row): *198. Golden Etruscan necklace adorned with a head of Bacchus (?) with the horns and ears of a bull. In one of the following cases: *Collar and two ear-covers in the Greek style, from Olbia (see below). — 2nd Central Case. *'Treasure of Bosco Reale*, consisting of 94 silver articles discovered in 1895 on the site of a house destroyed by the eruption of Mt. Vesuvius in 79 A.D. These objects are Alexandrian, Greek, and Roman works of the 1st cent., though some are in such admirable preservation as to seem modern. — Wall Cases. Silver objects: *Ceres, with movable arms; Etruscan earrings; rings of Greek and Roman workmanship.

Side next the Court. *Small Window Case:* Gold *Tiara of Saitapharnes*, presented to the king of that name by the Greek colony of Olbia in Sarmatia, with flat reliefs, 3rd cent. B.C. (? authenticity disputed). — *Cases to the Right and Left:* Buckles, gold and bronze bracelets, rings, collars, earrings, etc.

Side next the Seine. *1st Case.* Intaglios. Gold and bronze rings, bracelets. — *2nd Case.* Cameos; intaglios; 'phaleræ' or ornaments for horses, etc. — *3rd Case.* Gold rings, with and without precious stones; gold necklaces and earrings; bronze buckles. — *4th Case.* Gold necklaces; plaques of beaten gold; earrings. — *5th Case.* Silver vessels found at Notre-Dame-d'Alençon, near Brissac (1836).

Proceeding in a straight direction, we next enter the —

Salle des Sept Cheminées, or Room III, containing pictures of *French Masters of the End of the 18th and Beginning of the 19th Century*, or of the Empire and the Restoration.

Beginning on the left: *188. *David*, The Sabine women interposing between the Romans and the Sabines; in front Romulus about to hurl his spear at Titus Tatius (the artist's masterpiece; 1799). Above, 187. *David*, Leonidas at Thermopylæ, finished in 1814. To the left and right: *Géricault*, 339. Officer of chasseurs; 341. Wounded cuirassier. — 360. *Girodet-Trioson*, The Deluge (1814). *Prudhon*, 751. Empress Josephine; *747. Crime pursued by Justice and Divine Vengeance, a work of tragic earnestness, painted in 1808 for the Criminal Court. Above, *338. *Géricault*, Wreck of the Medusa, a French frigate which went down with 400 men on board, of whom only five were saved on a raft (1819; this painting created a great sensation); 392a. *Gros*, General Fournier-Sarlovèze; 746. *Prudhon*, Assumption; *202a. *David*, Coronation of Napoleon I. (1807); *522. *Mme. Le Brun*, Portrait of the artist and her daughter; 391. *Gros*, Bonaparte at Arcole; *198. *David*, Portrait of Pope Pius VII. (1805); 348. *Géricault*, Epsom Races in 1821; 526. *Mme. Le Brun*. Mme. Molé-Raymond, of the Comédie Française

(1786); 343. *Géricault*, Carabinier; *337. *Gérard*, Portrait of the Marchesa Visconti.

*328. *Gérard*, Cupid and Psyche (1796); 391a. *Gros*, Portrait of Mme. Lucien Bonaparte; 393. *Guérin*, Return of Marcus Sextus (an imaginary incident); *756. *Prudhon*, Rape of Psyche, a work to which the artist largely owes his title of 'the French Correggio'; *362. *Girodet-Trioson*, Burial of Atala (from a story by Châteaubriand; 1808). Above, *388. *Gros*, Bonaparte in the plague-hospital at Jaffa (1804); 332. *Gérard*, Portraits of Isabey, the painter, and his daughter (1795); 396. *Guérin*, Pyrrhus taking Andromache and her children under his protection (1810). This room also contains numerous small portraits by *David*, *Gérard*, *Prudhon*, *Ingres*, etc.

Passing through the door to the left of the entrance (or to the right if we face the entrance), we reach the —

Salle Henri II., or Room II, a badly-lighted room, with a ceiling-painting by *Blondel*, representing the strife of Pallas and Poseidon, or War and Peace.

To the right: 834. *St. Jean*, Fruit-gathering; *17. *Benouville*, The dying St. Francis of Assisi carried to Santa Maria degli Angeli; *83. *Brascassat*, Landscape with cattle; 125. *Chintreuil*, Sun and rain; 143. *Courbet*, The burial at Ornans; 257. *Diaz*, 'No admission'; 833. *St. Jean*, Flowers among ruins; 420. *Ingres*, Joan of Arc at the coronation of Charles VII.; 82. *Brascassat*, Bull; several sketches by *Ingres;* 361. *Girodet-Trioson*, Endymion; *120. *Chassériau*, Tepidarium; 359. *Giraud*, Slave-dealer; above the door, 622. *Constance Mayer*, A dream of happiness; 217a. *P. Delaroche*, The youthful martyr; 12a. *Bellangé and Dauzat*, Review at the Tuileries (1810); 416. *Ingres*, Madonna; 771. *Regnault*, Execution without trial. — A fine view is obtained from the window at the W. end of this room. — 206. *Decamps*, Dogs; 119. *Charlet*, Grenadier.

Collection La Caze. This collection, which was presented to the museum in 1869, forms in several respects a valuable complement to the Louvre galleries. It chiefly comprises French paintings of the time of Louis XIV. and of the rococo period of the 18th century. The Dutch and most of the Flemish pictures were removed in 1900 to the cabinets mentioned at pp. 128-131.

Beginning on the right: 2707. *Denner*, Portrait of an old woman, executed with great delicacy; *Boucher*, 46. Venus and Vulcan, 50. Young woman; 335. *Gérard*, Empress Marie Louise; *Largillière*, 488. Portrait of President de Laage, 490. A magistrate, *491. Portraits of the painter and his wife and daughter, 485. Young lady as Diana, 484-86. Portraits. Above, 1468. *Tintoretto*, Susannah and the elders. 461. *Vestier*, 887. *De Troy*, Portraits; 537. *Lemoine*, Hercules and Omphale; 174. *A. Coypel*, Democritus; 794. *Rigaud*, Portrait of an old man; 1946. *Ph. de Champaigne*, Portrait (1653); 548. *Le Nain*, Rustic meal; above, 1311. *Luca Giordano*, Death of Seneca; 77. *Bourdon*, Interior; *Rigaud*, *792.

Portrait of the Duc de Lesdiguières as a child, *793. Portrait of President de Bérulle, 791. Portrait of Cardinal de Polignac; 1945. *Ph. de Champaigne*, Mayor and syndics of Paris; above, *Tintoretto*, 1469. Virgin and Saints, 1472, 1471. Portraits.

To the left, in retracing our steps: *Greuze*, 378, 382, 392. Portraits. 376. Girl's head; *Fragonard*, 292. Pastoral scene, 297. Study, 298. Inspiration; 2135. *School of Rubens*, Horse attacked by a lion; *659. *Nattier*, Portrait of Mlle. de Lambesq, with the young Count de Brionne (1732); above, 769. *J. B. Regnault*, The Three Graces; *Lancret*, 471. Boldness rebuked, from Lafontaine, 470. Actors of the Italian comedy; 765. *Raoux*, Girl reading a letter; above, 1702. *Juan Carreño*, St. Ambrose distributing alms; *Nattier*, 660. Knight of St. John, 661. Daughter of Louis XV. as Vestal; *Watteau*, 985. 'Slyboots' ('La Finette'), 984. Indifference, 986. Gay company in a park, *983. Gilles and other characters of the Italian comedy, 987. Conjurer, 991. Jupiter and Antiope; *Pater*, 691. The toilette, 690. Actors in a park; 117. *Chardin* (?), The return from school; *1041. *French School* (18th cent.), Portrait; *Chardin*, 104. Monkey as painter, 103. The house of cards, *93. Grace, 105-116. Still-life; above, 888. *De Troy*, Portraits; *Snyders*, 2148. Fishmonger, 2149. Game-dealer. 1735. *J. B. del Mazo* (pupil of Velazquez), The Infanta Margaretha; *Velazquez*, 1733. Philip IV., 1736. Portrait; *Ribera (Spagnoletto)*, 1724. Madonna, *1725. Boy with a club-foot (1652); *Murillo*, 1719. Duke of Ossuna, 1718. Quevedo, the poet; 1471. *Tintoretto*, Venetian senator; 1596. *School of Titian*, Holy Family; 1674. *Venetian School* (16th cent.), Portrait. — In the centre two Sèvres vases (1878).

The exit leads to the staircase (Escalier Henri II., p. 99) of the *Pavillon de l'Horloge* or *Pavillon Sully*, through which we may quit the Louvre. Beyond this staircase, to the left, is the —

Saloon of the Ancient Bronzes. The saloon, formerly the palace chapel, contains a valuable collection of implements, weapons, statuettes, etc.

In the vestibule, in front of the window, is a lifesize gilded bronze *Statue of Apollo*, in good preservation, found near Lillebonne, in Normandy.

Central Glass Case: Etruscan cists, the largest of which were found at Palestrina, near Rome; buckles, collars, and bracelets; surgical and mathematical instruments; metal ornaments in relief; Greek mirrors; Byzantine bronzes; antique stamps and keys. — By the Windows: in the centre, Archaic Apollo, an excellent work of great historical interest; glass-case containing busts and statuettes of Greek origin, including one of Dionysos. The large statues are placed on pedestals beside the windows. By the middle window, Admirable head of a youth, found at Benevento (a Greek work; the eyes were inlaid). Glass-cases with Greek and Etruscan mirrors. — Glass Cases to the right, as we return: Statuettes and busts, chiefly of deities. — Wall Cabinets, beginning on the same side: Mounts, handles, vases in the shape of heads, feet and ornaments of furniture, Roman balances and weights, domestic implements, platters and stewpans, antique candelabra of every type, lamps, etc.; then weapons, fragments of statues, gladiator's armour from Pompeii, animals, helmets. On the cabinets are placed busts. — Glass Case to the left, as we return: Greek mirrors with supports, statuettes of female divinities, etc.

The staircase to the left beyond this hall leads to the second floor (Musée de Marine, see p. 150). We next enter the —

***Collection of Drawings** *(Musée des Dessins)*, rivalling the great Florentine collection in the Uffizi, and numbering 37,000 in all, among which are 18,200 by Italian masters (358 by Ann. Carracci), 87 by Spanish, 800 by German, 3150 by Flemish and Brabant, 1070 by Dutch, and 11,800 by French (2389 by Le Brun). Only about 2300 of these drawings are exhibited, under glass. — The ceiling paintings of the first rooms, by *Blondel*, *Drolling*. *Mauzaisse*, and others, are explained by the fact that the Conseil d'Etat formerly met here.

I. Room. Old Italian masters. *Mantegna*, **Lorenzo di Credi*, **Signorelli*, *Pinturicchio*, *Perugino*, etc. The walls of this and the following rooms are covered with large coloured cartoons by *Giulio Romano*. — **II. Room. Italian. Drawings by the most celebrated masters: *Leonardo da Vinci*, *Michael Angelo*, *Raphael*, *Titian*, and *Andrea del Sarto*. By the central window is a sumptuous casket containing an address from the town of St. Petersburg to 'la nation amie'. — III. Room. Italian. Drawings by *Primaticcio* and *Correggio*, including two in gouache, by **Correggio:* Vice and Virtue. — IV. Room. Bolognese School. — V. Room. Flemish, Dutch, etc.: **Rubens*, **Rembrandt*, *Potter*, *Berchem*, *Teniers*, etc. On the wall to the left, *565. Battle of knights, by *Rubens* (?), after the celebrated cartoon painted by *Leonardo da Vinci* in 1504 in competition with Michael Angelo (not extant). In the revolving stand by the window are drawings by *Poussin*, *Claude Lorrain*, *Ostade*, and *Brouwer*, and by *Géricault* and other modern French artists. In the centre is a fine silver vase with reliefs by *A. Vechte*. — Fine vases on the chimney-piece. — From the passage between this and the next rooms a small staircase (closed) ascends to the left to the Musée de Marine (p. 150), on the second floor. On the other side is a corridor with architectural drawings.

VI. Room. Chalk drawings, chiefly portraits, by *Vivien*, *Mme. Guyard*, etc.

VII-XIV. Rooms. Drawings of the French School, fine furniture, and fragments of ancient stained glass (in the windows). R. VII. Drawings and admirable *Miniatures of the 14-17th centuries. — R. VIII. Varying collections. — R. IX. Drawings by *Poussin* and *Claude Lorrain*. — *R. X. French School of the 18th cent., notably some fine works by *Watteau* and others by *Fragonard*, *Moreau*, the brothers *St. Aubin*, etc. — R. XI contains the coloured cartoons for the stained glass in the chapel of the Orléans family at Dreux and in the Chapel of St. Ferdinand (p. 159), by *Ingres*. Also, fine drawings by *Prud'hon* and *Ingres*. — A large unfinished oil-painting by *David* (d. 1825) preserved in R. XII represents the Revolutionary meeting at the Jeu de Paume (p. 325). One of the four finished heads is that of Mirabeau. The painting was ordered by the National Convention in 1790. Other specimens of *David*, *Gérard* (fine portraits), *Gros*, etc. — R. XIII. Drawings by *Géricault*, *Delacroix*, *Millet*, *Huet*, etc. — R. XIV. Crayons by **Chardin* (No. 679. his portrait, with spectacles), *Vivien*, **Quentin de la Tour* (819. Mme. de Pompadour), *Rosalba Carriera*, *Rob. Nanteuil*, etc. The glass-cases contain the greater part of the **Lenoir Collection** *(Don Lenoir)*, which includes 204 snuff-boxes and bonbonnières, 3 enamels, 74 miniatures, etc. The paintings comprize works by *Augustin*, *Blarenberghe*, *Hall*, *Isabey*, *Petitot*, *Van Pol*, *Van Spaendonck*, etc. In the centre of the room are a collection of miniatures from various sources and some fine paintings in gouache by *Isabey* and *Baur*.

The Collection Thiers, a collection of works of art bequeathed to the Museum by the ex-president of the Republic, occupies the two following rooms. Of the 1470 very miscellaneous objects (catalogues) the majority are small, and few are of much importance. In the first room is a portrait of Thiers, by *Bonnat*.

Next follow the *Drawings of the German School*, amongst which may

be noted the first two, by *E. S.* (1466), 3 by *Schongauer*, 24 by **Dürer*, 7 by *Holbein*, and 5 by *H. Baldung Grien*.

Adjoining is the *Donation His de la Salle*, a valuable collection of upwards of 300 drawings by old masters. This gallery leads to the end of the following collection.

Adjoining the Collection of Drawings is the ***Collection of Smaller Mediæval, Renaissance, and Modern Objects of Art** *(Musée des objets d'art du Moyen Age, de la Renaissance, et des Temps Modernes)*, which may also be reached by a staircase ascending from the 4th room of the Asiatic Museum (p. 101).

I. Room (8th from the other end). *Glass* of the 15-18th cent., chiefly Venetian and German. On the walls, mosaics, including, to the left, the Lion of San Marco, by *Ant. Fasolo* of Murano (16th cent.). Ebony Renaissance cabinet. Oaken Gothic door.

II. Room. **Ivory Carvings* of the 6-19th cent., some very valuable (catalogue by Molinier, 1896; 5 fr.).

In four cabinets: Bacchanals by *G. van Opstal;* several figures of the Madonna and Christ; caskets (one of the 9th cent.); diptychs; triptychs, including a Byzantine example of the 10th or 11th cent., and (*No. 141) a Florentine specimen of the 15th cent., believed to have once belonged to Matthew Corvinus; book-bindings; tablets; chessmen and draughtsmen; mirror-cases; combs; fans. Loving-cups ('Vidrecomes'). Powder-flasks. In the central glass-case: 116. Ivory harp (15th cent.), perhaps once in the possession of Duchess Yolande of Savoy; 244. Descent from the Cross (13th cent.); 39, 52. Saddle-bow and cantle (Ital.; 13th cent.), the former with figures of women upon horses and camels; 50. *Coronation of the Virgin (painted; 13th cent.); 12. Byzantine triptych (10th cent.). Between the windows: 112. *Altar-piece of Poissy*, about 7 ft. in height, executed at the end of the 14th cent. in horn and mosaic: in the centre is the history of Christ, on the left that of John the Baptist, on the right that of St. John the Evangelist, in 71 different reliefs; below are the Apostles. By the first window, to the right: Round ivory casket from Cordova, made in 967 for Almogueira, son of Abd-er-Rahman III. — Opposite are a Gothic oaken chest and a *Flemish tapestry (15th cent.), representing St. Luke painting the portrait of the Virgin (after Rogier van der Weyden). At the sides, four other fine Flemish tapestries (15-16th cent.).

III. Room. Flemish and German *Earthenware* of the 16-17th centuries. Pottery by Palissy and in his style.

IV. Room. *French Fayence*, including specimens of the famous work of *Bernard Palissy* (d. 1589), which chiefly consists of dishes adorned with snakes, frogs, lizards, fish, and plants moulded from nature. The finest antique French pottery is known as 'Faïences Henri Deux' or 'd'Oiron' (specimens in the centre case); it was manufactured in the 16th cent. at Oiron in Poitou.

V. Room. *French Industrial Art of the 18th Century.* On the walls hang *Tapestries:* *Marriage of Roderigo and Angelica, after Coypel (in admirable preservation); Toilet and Work of Sultanesses, after Van Loo. *Pastels* and *Gouaches.* Magnificent **Cabinets* in the style of Louis XVI., by *Riesener, Benemann, Levasseur*, and others; large terracotta Sphinx, with a woman's head; Child and bird-cage, an alabaster group by *Pigalle;* large casket with nymphs, by *Clodion* (?). The central glass-case contains large specimens of *Chinese, Dresden, and Sèvres Porcelain*, some with beautiful bronze decora-

tions by *Thomire*, *Gonthière*, etc.; charming terracottas by *Clodion*, etc.

VI-VIII. Rooms. *Oriental Bronzes*, vases, and utensils, including a Moorish bowl, known as the *Baptistère of St. Louis* (13th cent.), used at the christening of French princes. *Oriental* and *Hispano-Moorish Fayence.* The former is recognized by its Oriental designs, yellow metallic background, and blue patterns; it dates from the 14th and 15th centuries. Oriental crystal and glass.

From Room VIII a staircase ascends to the 2nd floor (p. 149). — For the *Remainder of the Renaissance and Modern Objects of Art*, see below.

Leaving Room VIII by the door at the end we reach the top of the staircase leading to the Asiatic Museum (p. 101). We turn to the right and enter the rooms of the East Wing.

Salles de la Colonnade, three rooms containing **Asiatic Antiquities,** from *Susiana* and *Chaldaea.*

I. Room (6th of this collection; four rooms on the groundfloor, 5th the staircase; comp. p. 101). Small antiquities. Græco-Babylonian statuettes and other sculptures; inscriptions; cylinders, engraved gems, and seals of great delicacy. Also, in the second case to the right, the silver vase of *Entemena*, with engravings, dating from before the 30th cent. B.C., from the excavations of Sarzec at Tello (Chaldæa). In the second case to the left: Græco-Parthian gold ornaments and silver vases from Cyprus. By the second window on the left: fine Assyrian bronze lion, with a ring in its back. In the adjoining cabinets: Glazed tiles from Babylon; fragments of bronzes; Chaldæan antiquities, inscriptions, and votive bronzes; Chaldæan cylinders and bas-reliefs.

II. Room. 1st Section: in the middle, plans of the tumuli in Susiana and Chaldæa where the antiquities were found; on the entrance-wall, magnificent frieze of glazed and painted terracotta, 40 ft. long and 13 ft. high, representing the archers of the 'immortal guard' of Darius; to the left, stair-railing from the palace of Artaxerxes Mnemon, also in terracotta; on the partition-wall, the crowning-ornaments of the pylons of this palace, with lions in the same material; on the right side, fragments of a bath and terracotta vases. — 2nd Section: At the back, *Capital of one of the 36 columns (each 68 ft. high), which supported the roof of Artaxerxes' throne-room; in the cabinet on the left, fragments of the frieze of archers, etc.; in the glass-cases, glass, small terracottas, cut stones; cylinders from Susiana, Chaldæa, and Assyria; rings; medals, including a fine silver tetradrachma of Eucratides (second case on the left).

III. Room. Continuation of the above collection. Reproduction of the throne-room of Artaxerxes Mnemon (404 B.C.), which covered an area of 11,000 square yards. By the second window is a Græco-Phœnician bust of a woman, found in Spain in 1897.

IV. Room of Salle du Dôme. *Continuation of the Renaissance and Modern Objects of Art* (comp. above). To the left, *Armour of Henri II. of France. 1st Case: caskets, bronzes from churches, and statuettes. On the walls and in the other cases are Renaissance tapestries and furniture and small bronzes, notably, *Giovanni da Bologna*, Nessus and Dejanira, Geometry, Venus; *Sperandio*, Equestrian statuette of G. J. Gonzaga; *Barye*, Equestrian statuettes (4th case). Then, interesting armour and weapons. — Cases at the windows: clocks of the 16-17th cent.; French and German medals; cutting weapons of the 15-16th cent. and a hunting-horn of Francis I. By the first window, Italian medals. A small cabinet con-

tains bronzes: *P. Vischer*, Portrait of himself; *Riccio*, Arion, St. Sebastian; *School of Donatello*, John the Baptist. — In the glass-cases in the centre: reliefs in metal; paxes; locks, keys, etc.; cutlery, spoons, etc.; medallions in coloured wax.

V. Room. Italian Majolica or Fayence. The finest specimens, dating from the 16th cent., were made at Deruta, Faenza, Forlì, Venice, Gubbio, Pesaro, Urbino, and Castel Durante. In the centre is a fine Renaissance chest.

VI. Room. Portrait of Henri II.; silk tapestry of the 16th cent.; fine wood-carving from the Salle des Sept Cheminées. This specimen and that in the next room are the only carvings of the royal apartments now extant. — Glass-cases at the windows: medallions and other carvings in box-wood, very delicately executed; carvings in other substances, including a relief in lithographic stone by *Aldegrever*, representing the Duke of Bavaria and Agnes Bernauer of Augsburg. On the walls are inlaid panels. In the centre of the room is an alabaster bust of Otto Heinrich I., Count-Palatine of the Rhine, and a handsome marriage-chest. The case at the end, to the left, contains a fine collection of statuettes in wood, etc. In that to the right are caskets. In the centre of the wall, Charles V., in high-relief (German; 16th cent.). The benches should also be noticed.

VII. Room, with alcove, in which Henri IV. breathed his last. The Venetian state-bed (16th cent.) did not originally belong to this room. The wood-carving is from the rooms of Henri II. in the Louvre, and was restored in the reign of Louis XIV. Fine chests and two Renaissance choir-stalls.

VIII. Room. Portraits of Louis XIII. and his queen Anne of Austria, by *Phil. de Champaigne*(?); three large vases of Sèvres porcelain; silver statue of Peace, by *Chaudet*.

On leaving Room VII we find ourselves at the top of the staircase of the Musée Egyptien, which is continued on the landing and in the rooms to the right (comp. Pl. of first floor, p. 89).

Egyptian Museum (continued). — The rooms to the right contain the smaller Egyptian antiquities.

I. Salle Historique, with a ceiling-painting by *Gros*, representing the Genius of France encouraging the arts and protecting mankind (1827-31).

The objects here are mainly of historical value. On a pedestal surrounded by an octagonal glass-case, Statuette of Psammetichus II., in green basalt. In front, bronze statuette of a man; behind, bronze Statuette of *Queen Karomama* (22nd Dyn.), richly damascened (restored). — Glass-case: sepulchral statuettes, scarabæi; golden *Ornaments coated with coloured vitreous paste, golden mask of a mummy, gold chains, etc. — Case to the left of the chimney-piece: *Group in gold of Osiris, Isis, and Horus (22nd Dyn.).

II. Salle Civile, with a ceiling-painting by *H. Vernet:* Bramante, Raphael, and Michael Angelo before Pope Julius II. (1827).

In the centre, ***Statuette of an Egyptian Scribe*, painted red, with eyes inserted (5th or 6th Dyn.), probably the best example of ancient Egyptian sculpture. To the right and left of the entrance, two fine heads of the best (Saïtic) period. — Cabinets and glass-cases to the left, beginning at the entrance: statuettes; models of buildings and boats; stools; vases; glass; basket-work, toilet-articles; fruit, grains, implements and scenes of husbandry; emblems and miscellaneous utensils; weapons, musical instruments; finely-woven *Garments; statuettes; box of games.

III. Salle Funéraire, with an allegorical ceiling-painting by *Abel de Pujol*, Joseph as the saviour of Egypt (1827).

The contents of this room afford an admirable insight into the worship of the dead, which, like the whole religious system of the ancient Egyptians, was closely connected with their doctrine of the immortality of the soul. It was owing to their peculiar form of belief that they used every endeavour to preserve the bodies of the dead by embalming and otherwise, and constructed the spacious and magnificent tombs with which Egyptian travellers are familiar. Our information regarding the Egyptian notions of the soul's condition after death is chiefly derived from the 'Book of the Dead' and the 'Book of the Future Life', which contain hymns, prayers, and instructions for the use of the deceased. The papyri hung on the walls contain a number of these passages, sometimes illustrated by paintings in wonderfully good preservation. The finest is in Room V. — Above the fire-place hangs a large picture, of the Græco-Roman period, representing a departed soul, supported on the left by Osiris and received by Anubis. In the centre, Mummy-cases, covered with paintings. 1st Glass-case: objects in bone and ivory, toilet-articles in carved wood, fayence, enamels, glass, seals, ornaments. Statuette in bronze of the hawk-headed Horus, offering a libation to his father Osiris. 2nd Glass-case: symbols, amulets, and scarabaei. — Other Cabinets and Glass-cases (from left to right): sepulchral figures and cases; paintings (near the 3rd window), masks, scarabæi, mummies and mummy cases (cabinet between the windows), implements used by gilders and scribes, 'hypocephali', or talismans placed under the heads of mummies, etc.

IV. Salle des Dieux, with a ceiling-painting by *Picot*, representing Study and Genius revealing Egypt to Greece. This room is devoted to objects illustrating Egyptian mythology: statuettes and attributes of the gods (mostly in bronze), etc.

In the centre: *Wooden statuette of Toui, a priestess of Min, the god of Coptos (20th Dyn., *i.e.* ca. 12th cent. B.C.), acquired in 1894 for 10,000 fr. The adjoining *Glass-case contains a magnificent collection of jewels, gold ornaments, statuettes in gold and enamel, other cloisonné enamels, seals, engraved cornelians, enamelled vases, etc. The contents of this glass-case is calculated to be worth about 1,000,000 fr.; the golden group of Osiris, Isis, and Horus (22nd dyn.), on the window-side, alone cost 25,000 fr. Then, a bronze statuette of Mesu. Above the fire-place, Hobs (?), Sekhmet, Ammon, Osiris, and Isis nursing Horus. In the other cases, numerous statuettes of deities in bronze (a good selection in Case K).

V. Salle des Colonnes, adorned with an allegorical ceiling-painting by *Gros* (in the centre, True Glory leaning upon Virtue; to the left, Mars crowned by Victory and restrained by Moderation; to the right, Time placing Truth under the protection of Wisdom). This room contains various objects for which a place could not be found in the preceding rooms.

Wooden mummy-cases, covered with paintings. In the glass-cases near the entrance are mirrors, bronze weapons, and bronze knives. Wooden statuette of the ancient empire (about 3000 B.C.) and a chair inlaid with ivory. In the cabinets are deities, bronze implements, papyri, etc. — By

the window is the so-called *Royal Papyrus, a splendid and well-preserved specimen of the hieroglyphic 'Book of the Dead', about 25 ft. long, and not less than 3000 years old. — In the middle and by the windows, three cases containing recent acquisitions.

Collection of Antique Pottery *(Musée de la Céramique Antique).* — This collection, the nucleus of which was the *Campana Collection*, purchased from the papal government in 1861, is one of the most complete of its kind and affords an admirable survey of the development of vase-painting among the ancients. — Arranged chronologically, the earliest specimens are in the room entered from the Salle des Sept Cheminées through the door to the right (comp. Plan, p. 89). The ceiling-paintings date from the middle of the 19th cent., when the paintings of the French School were still exhibited here.

I. Room or Salle A. Ceiling-painting by *Alaux:* Poussin being presented to Louis XIII. by Cardinal Richelieu; to the left Truth, to the right Philosophy. — Earliest representations of figures in terracotta and limestone. In the glass-cases in the centre: Golden ornaments, terracottas, vases, and cuneiform inscriptions. In the other cases; on the left wall, Chaldæan statuettes, below; Phœnician statuettes, above; numerous Græco-Babylonian statuettes of Venus. By this wall and the rear-wall, series of warriors' heads, from Cyprus, in the Phœnician-Greek style, interesting from their resemblance to archaic Greek types. Right wall. Egyptian terracottas, from the period of Greek influence in Alexandria. Terracottas from Rhodes, with primitive ornamentation. By the central window, Gold ornaments from Rhodes.

II. Room (B). Ceiling-painting by *Steuben:* Battle of Ivry, with Henri IV. as a magnanimous victor. *Greek Terracottas* from Athens, Magna Græcia, and the necropolis of Myrina, near Smyrna, some of great artistic worth. Left wall: Figurines of Greek women, some with hats, some seated, mostly elegant and graceful in bearing. Among the bas-reliefs are several vintage scenes and a *Bacchic dance. — Rear wall: Cinerary urns with painted reliefs. In the centre of the exit-wall, Two warriors arming, with a mother and child between them.

III. Room (C). Ceiling-painting by *Eug. Devéria:* Louis XIV. inspecting Puget's marble group of the Milo of Croton (p. 106). — *Etruscan Pottery* of the earliest type, black, with engraved designs; earliest attempts at reliefs (found in tombs).

IV. Room (D). Ceiling-painting by *Fragonard:* Francis I. receiving pictures and statues brought by Primaticcio from Italy. — *Etruscan Terracottas.* In the centre: *Sarcophagus from Cerveteri, on which are two painted life-size figures of a man and woman on a couch, clumsy in execution, but not without a certain naïve humour. — Left wall: in front, Athena and Hercules (painted relief); 'funeral couches' and funeral banquets. — Rear-wall: Vases with painted figures and geometrical ornamentation. — Exit-wall: Fragment of a mural painting, representing the gods, etc., in the most artless fashion.

In the adjoining passages are antefixæ, heads, and vases.

V. Room (E). Ceiling-painting by *Heim:* The Renaissance in France. — *Vases in the Corinthian Style*, found in Greek islands and in Italy. By the central door, Vase with the mourning for Achilles. The sixth vase farther on represents Hercules and Cerberus. — To the right of the exit, Perseus slaying the Gorgon.

To the left opens the *Salle des Colonnes* (p. 147) through which we may reach the rooms overlooking the court, which contain another portion of the collection (see below).

Another short passage, with archaic Greek vases, leads in a straight direction from Room E to the —

VI. Room (F). Ceiling-painting by *Fragonard:* Francis I. knighted by Bayard. — *Greek Vases with Black Figures.* The finest are in the centre of the

room, some of them bearing the name of *Nicosthenes*. Vases with white background; below, black vase with white figures. Most of the scenes are from the myths relating to Hercules and Theseus.

VII. Room (G). Ceiling-painting by *Schnetz:* Charlemagne and Alcuin, the founder of the university of Paris. — *Greek Vases with Red Figures*, many of which bear the name of the maker and most of which are noteworthy. To the left, *Theseus, Amphitrite, and Athena, by *Euphro(nios)*. Third vase in the lower row: *Sphinx, with meditating Greeks. Bacchic scenes. In the middle of the rear-wall, small vase, with three Greek ladies.

VIII. Room (H). *Ceiling-painting by *Drolling:* Louis XII. hailed as father of the people by the Estates at Tours. — *Graeco-Italic Vases*. By the walls, Arezzo ware, of purely archæological interest, and a few Greek vases of the decadence. In the centre are Rhyta or goblets in the form of horns, with heads and other ornaments.

IX. Room. Ceiling painting by *Léon Cogniet:* Bonaparte in Egypt. *Mural Paintings from Herculaneum and Pompeii*. To the left, on a gold ground, Apollo and the Muses. Below, decorative painting with a large cameo. — To the left of the exit, Woman with dark-coloured vase. To the right, on the same wall, *Family of twelve, with names in Greek characters. — Rear-wall: Ladies playing with a goat, River god between two nymphs. — In the glass-cases in the centre and by the windows: rich collection of *Ancient Glass*, some of inimitable technique.

The exit-door leads to the rooms containing the small Egyptian antiquities (p. 146), whence we reach the nearest staircase to the second floor by re-traversing the rooms to the left (p. 146).

To conclude our inspection of the collection of pottery, we retrace our steps to Salle E, whence we pass through the *Salle des Colonnes* (p. 147), to the left, to the adjoining rooms on the side next the court.

Room M. Ceiling-painting by *Picot:* Cybele saving Pompeii and Herculaneum from total destruction. — Pottery with black and violet painting, including Panathenæic amphoræ. In the central case: Terracottas from Tarsus in Cilicia. Entrance-wall: to the right, Vase with Crœsus on the funeral-pyre. Exit-wall: to the right, Birth of Athena.

Room L. Ceiling-painting by *Meynier:* The Nymphs of Parthenope (Naples) arriving at the Seine. Wall Cabinets: Greek terracottas from Tanagra in Bœotia: to the right of the entrance, *Dancing Cupids, *Figures of women, with blond hair. On each side of the chimney-piece, Athenian lecythi or oil-vases. The central octagonal glass-case contains terracottas from the Necropolis at Athens and from Libya (the Roman province of Cyrenaica); *Amphora with the contest of the gods and the giants.

Room K. Ceiling-painting by *Heim:* Jupiter delivering to Vulcan the fire for the destruction of Herculaneum and Pompeii. Vases, some of large size.

Salle de Clarac. Ceiling-painting after *Ingres:* Apotheosis of Homer (original, see p. 133). Small Greek sculptures and fragments of others. By the left window, draped figure of a girl. In the central cases: Antique ivory carvings; Greek terracottas and wood-carvings, etc.

The door of exit leads into the *Salle des Sept-Cheminées* (p. 140).

C. SECOND FLOOR.

The second floor of the Louvre, which contains the Marine and the Ethnographical Museums and a collection of drawings, is open to the public after 11 a.m. (comp. p. 56). There are three staircases ascending to the second floor: — (1) From the 8th room of the collection of smaller Mediæval, Renaissance, and Modern objects (p. 146), which is reached from the groundfloor by a staircase near the Asiatic Museum; (2) From the opposite end (p. 143), leading to the Galerie des Pirogues (p. 150); and (3). In the Pavillon de l'Horloge or Pavillon Sully (see p. 142), beside the Salle des Bronzes.

The ***Musée de Marine** is a very valuable collection of objects and models connected with ship-building and navigation. Most of the exhibits have full descriptive labels.

Room I. Models illustrating the French navy from 1789 to 1824. — Room II. Models of sailing-vessels of the 18-19th cent.; screw-yacht of 1885. Behind is the model of a frigate being repaired at Tahiti; to the right, model of the 'Océan', a man-of-war of the 18th cent.; the 'Rivoli' leaving the harbour of Venice with the aid of 'chameaux' or rafts to aid it over shallows. — We now enter, to the left of the staircase, —

Room XIII. Model representing the taking down and embarkation of the obelisk of Luxor (p. 83); Erection of the obelisk in the Place de la Concorde. Marine steam-engines. — Room XII. Models of sailing-ships. Busts of the famous seamen Ducouédic, Tourville, Jean Bart, and Forbin. Two marine paintings by *Gudin*. — Room XI. Models of steam-packets. Model of the 'Fram' and of various objects from Nansen's polar expedition (1893-96). In the narrow Corridor behind Rooms XIII-XI (Galerie des Navires Marchandes) are models of merchant vessels. — Room X. Fire-arms of various calibres. — Room IX. Weapons. Three marine paintings by *Jos. Vernet*. — Room VIII. Pyramid composed of relics of the frigates 'Boussole' and 'Astrolabe', which had been sent on a voyage of discovery under *Captain de Lapérouse* in 1783, and foundered at sea. Bust of Lapérouse. Model of a monument erected to the memory of Lapérouse at Port Jackson, with English and French inscriptions. Beacons; buoys; Whitehead torpedo. Relief-plans of the islands of Vanicoro or Lapérouse and Tahiti. Fourteen marine paintings by *Joh. Vernet*. — Salle des Cuirasses (at the end of R. VIII). Models of iron-clads, turret-ships, and torpedo-boats; submarine boat; planetarium moved by clock-work. Marine paintings — Room VII. Models of antique vessels and of transports. Planetarium. — Room VI. Machine for adjusting the masts of a ship. Representation of the interior of the turret-ship 'Marengo' (1867). Relief-plan of the island of Tahiti. Parts of a ship; cables; rigging. — Room V. Models of pumps and machinery; telegraphs, lighthouses. — Room IV. Large geographical globe in MS. Navigating instruments. Models of xebecs or galleys refitted for sailing. — Room III. To the right, small vessel in ivory. Models of galleys and ships of war of the 17th century. The original carving in gilded wood by *Puget*, on the wall, decorated the second of these galleys.

The **Ethnographical Museum** *(Musée Ethnographique)* begins with the two rooms immediately following the Musée de Marine, and also occupies the large saloon at the end. In the former are models of dwellings of savages, scenes of savage life, portraits of American Indians, war-suits, and implements of various kinds. The large saloon is devoted almost exclusively to curiosities brought home by French navigators and the spoil captured in the course of military expeditions in India, China, and Japan. Much better collections of the same kind may be seen at the Musée Guimet (p. 167) and the Trocadéro (p. 170).

The Corridor behind Rooms I-VI, the *Galerie des Pirogues*, contains small models of Arab, Indian, Chinese, Australasian, and Polynesian ships and boats, dwellings, etc.

The **Chinese Museum** (to the left on leaving the Marine Museum), which may be regarded as a continuation of the Ethnographical collection, is also of secondary importance, being surpassed in interest by the collections at the Musée Guimet (p. 167), while its porcelain is far inferior to that of the Collection Grandidier (p. 151).

Leaving the last room, we enter a corridor, which is adjoined

MUSÉES DU LOUVRE.

SECOND ÉTAGE.

A. C. *Petits escaliers.*

B. *Grand escalier.*

by the **Salle des Boîtes** on the right. This saloon and the corridor contain the most valuable drawings by *Raphael* (18; and an autograph), *Michael Angelo* (6), *Leonardo da Vinci, Titian, Poussin* (18), and *Holbein*, preserved in wooden cases (whence the room derives its name). The direct approach to this collection is by the staircase called the Escalier Henri II. in the Pavillon de l'Horloge (p. 142).

Two other collections have been arranged in a kind of second entresol on the side next the Seine, *viz.* the *Chalcographie* and the *Collection Grandidier*. The principal entrance to these is by the *Porte Jean-Goujon*, opposite the Pavillon Denon, but there is another in that Pavillon viâ the *Salle des Moulages* (see the ground-plan).

The **Chalcographie** was founded by Louis XIV. in 1660, on the model of the *Calcografia* at Rome. Engravings of most of the great Parisian and foreign works of art, in the provinces of painting, sculpture, and architecture are exhibited and sold here (cheaper than at the retail-shops). It occupies the gallery on the quay, to the right as we enter. It is open daily, except Sun. and holidays, from 11 to 4 or 5, and contains three *Exhibition Rooms* and a *Sale Room* in which are albums and detailed catalogues of over 6000 plates. Farther on are the workshops and stores.

The **Collection Grandidier** is a rich collection of Chinese and Japanese porcelain presented to the Louvre by M. Grandidier. It is open daily, except Mon., from 1 to 4 or 5. The collection occupies ten rooms opposite the Chalcographie, of which the first seven are devoted to Chinese porcelain, embracing 3000 specimens, all remarkable for their decoration though many are small. The three following rooms are occupied by Japanese porcelain (800 specimens), and other Japanese objects, including a collection of engravings of the 18th and 19th cent., in frames and on two radiating stands, statuettes, bronze vases and sword-hilts, combs, caskets, lacquered screens, etc.

III. THE TUILERIES.

Arc de Triomphe du Carrousel. Jardin des Tuileries.

The **Palais des Tuileries,** properly speaking, was burned by the Communards in 1871 and exists no longer. Its only remains are the wings which connected it with the Louvre. That on the side next the river, containing the *Pavillon de Flore*, was restored in 1863-68 and again after the fire of 1871, in which it sustained little damage. It is at present partly occupied by the *Colonial Office*. The right wing, in the Rue de Rivoli, with the *Pavillon de Marsan*, was entirely burned down in 1871 and was rebuilt in 1875-78; but the interior is still unfinished and unoccupied.

The *Palais des Tuileries* (comp. the Plan, p. 88), founded by Catherine de Médicis, widow of Henri II., was begun in 1564, beyond the city-walls of that period. It derived its name from the tile-kilns *(tuileries)* that originally occupied its site. The first architect was *Philibert Delorme*, who was succeeded by *Jean Bullant*. The original plan was afterwards much modified and the above-mentioned pavilions were incorporated with it.

The palace presented no great architectural interest, but was rich in historical associations, especially those connected with the overthrow of the French monarchy in 1791-92. Before the Revolution the palace was only occasionally occupied by the French sovereigns; but it was the habitual residence of Napoleon I., Louis XVIII., Charles I., Louis Philippe, and Napoleon III. On 5th Oct., 1789, *Louis XVI.* was brought by the 'Dames de la Halle' from Versailles to the Tuileries, and in June, 1791, he was again forcibly installed here after the arrest of his flight at Varennes.

On 20th July, 1792, the anniversary of the meeting in the Jeu de Paume (p. 325), the palace of the Tuileries was attacked by a mob of about thirty thousand rioters armed with pikes, but on that occasion they contented themselves with threatening and insulting the king. On 10th August the storm at length burst forth in all its fury. At midnight alarm-bells began to ring in the suburbs. Thousands of armed men marched to the palace. The fidelity of the national guard posted in the palace-yard and garden began to waver, and they were deprived of their commanding officer by stratagem. They might, however, in conjunction with the Swiss guard of 1950 men commanded by Colonel Pfyffer, have successfully defended the palace, had not the king, yielding to solicitations which were in some cases treacherous, quitted the palace with his family. Passing through the garden of the Tuileries, he repaired to the *Manège*, or riding-school (see p. 84), where the legislative assembly held its meetings. The national guard then dispersed, but the Swiss guard and about 120 noblemen who were faithful to the king occupied the palace and refused to surrender it. As the mob pressed forward more vehemently, the colonel commanded his men to fire, and the palace-yard and Place du Carrousel were speedily cleared. The Swiss guard now believed that victory was assured, but the king sent orders to them to discontinue firing and to surrender the palace. Finding that the guard ceased to fire, the assailants renewed their attack and reopened their fire with redoubled vigour. Within a few seconds they inundated the palace, killed every man they encountered, wrecked the furniture and fittings, and stole or carried to the Hôtel de Ville numerous objects of value. The retreating Swiss guard were almost all shot down in the garden, and the rest by order of Louis gave up their arms to the national guard in the hall of the national assembly. The Revolution was victorious. Of the hitherto existing state-structure not one stone was left on another. Royalty lay prostrate in the dust, and the legislative assembly continued to exist merely in name. — The king and his family spent the night in a small room in the Manège, and on 13th Aug. he was conveyed as a prisoner to the Temple Tower (p. 210), whence he was only released to be led to the scaffold on Jan. 21st, 1793.

From 10th May, 1793, to 4th Nov., 1796, the *Convention*, and afterwards the *Council of Elders* down to 1799, held their meetings in the N. wing. On Feb. 1st, 1800, Napoleon, as 'First Consul', took up his quarters here, and the palace also became the official residence of the Restoration and July monarchies. On 24th Feb., 1848, *Louis Philippe* abandoned the palace to the mob without resistance. Napoleon III. resided here from 1852 to 23rd July. 1870, when he quitted Paris to take the command of the army of the Rhine. The history of the Tuileries as a royal residence closes with the departure of the Empress Eugénie after the battle of Sedan.

On 20th May, 1871, the Communards, aware of their desperate position and the impending capture of the city by the government troops, determined at one of their secret meetings to wreak their revenge by setting all the principal public buildings on fire. The orders which they issued for this purpose, signed by Delescluze, Dombrowski, Eudes, and other ringleaders, professed to emanate from the '*Comité du Salut Public!*' Several of these documents still extant show the fearfully comprehensive and systematic character of this diabolical scheme, which also embraced numerous private dwellings, as being 'maisons suspectes'. A beginning was made with the Tuileries, which was prepared for destruction by placing combustibles steeped in petroleum and barrels of gunpowder in the various rooms. It was set on fire at a number of different places on 22nd and 23rd May, after the Versailles troops had forced an entrance into the city, but before they had gained possession of the palace. The conflagration soon assumed the most terrible dimensions, and all attempts to extinguish it were fruitless. The whole of the W. side of the palace was speedily reduced to a gigantic heap of smouldering ruins.

The open space between the Louvre and the Tuileries, with the exception of the part beyond the Arc de Triomphe du Carrousel, was

occupied down to nearly 1840 by a labyrinth of narrow streets, which Louis Philippe, the first monarch who projected extensive city improvements, began to remove. The work of demolition was completed by Napoleon III., and the space thus cleared was divided into three parts (comp. ground-plan, p. 88): the *Square du Carrousel;* the *Place du Carrousel*, which adjoins it on the W.; and the *Cour des Tuileries.*

The Place du Carrousel (Pl. R, 17, 20; *II*), formerly much smaller than now, derives its name from a kind of equestrian ball given here by Louis XIV. in 1662. On this site Napoleon I. directed his architects *Fontaine* and *Percier* to erect the ***Arc de Triomphe du Carrousel,** in imitation of the Arch of Severus at Rome, to commemorate his victories of 1805 and 1806. The structure, which was formerly the principal entrance to the Tuileries, is 48 ft. in height, 63½ ft. in width, and 21 ft. in thickness, but in consequence of the immense clearance that has taken place since its erection it is now too small to harmonise with its surroundings. (The Arch of Severus is 75 ft. in height and 82 ft. in width.)

The arch is perforated by three arcades and embellished with Corinthian columns of red marble with bases and capitals in bronze supporting marble statues representing soldiers of the empire.

The *Marble Reliefs* on the sides commemorate the achievements of the Emperor and the French army. In front: on the right, the Battle of Austerlitz; on the left, the capitulation of the Austrian general Mack at Ulm. At the back: on the right, the conclusion of peace at Tilsit; on the left, entry into Munich. On the N. end, the entry into Vienna; on the S. end, conclusion of peace at Pressburg.

The arch was originally crowned with the celebrated ancient Quadriga from the portal of St. Mark's in Venice, brought thence as a trophy, but sent back to Venice by Emperor Francis in 1814. It was afterwards replaced by order of Louis XVIII. by a Quadriga designed by *Bosio*, and intended to represent the 'Restoration'.

The **Monument of Gambetta**, opposite the arch, consists of a lofty stone pyramid with a group in high relief representing Gambetta (1838-82) as organiser of the national defence, in bronze by *Aubé.* At the sides are decorative statues of less importance representing Truth and Strength, and on the top is Democracy (a maiden seated on a winged lion), also in bronze, by Aubé. The numerous inscriptions are chiefly passages from Gambetta's political speeches.

On the pillars outside the large archways leading from the Place du Carrousel towards the Seine, are statues of Naval and Merchant Shipping, by *Jouffroy.* At the top is a bronze relief, by *Mercié*, representing the Genius of the Arts. — *Pont du Carrousel*, see p. 263. The next bridge is the *Pont Royal* (p. 271), whence the sculptures on the S. façade of the Pavillon de Flore, especially those by Carpeaux, are best seen.

The ***Jardin des Tuileries** (Pl. R, 18, 17; *II*), the most popular promenade in Paris and the especial paradise of nursemaids and children, was enlarged in 1889 by the addition of the gardens occu-

pying the actual site of the former palace. The older portion retains the same general features as when first laid out by the celebrated landscape-gardener *Le Nôtre* in the reign of Louis XIV.; but the parts between the Place du Carrousel and the central basin, formerly the 'Jardin Reservé', and the *Rue des Tuileries* are of later origin.

The greater part of the Jardin des Tuileries is always open; but the reserved portion closes between 6 and 9 p.m., according to the season, the signal being given by a drum. The gardens may be entered from the Rue des Tuileries, the Rue de Rivoli, the quays, or from the Place de la Concorde at the W. end. At the W. end, beyond the flower-beds, is a shady grove of large trees. On the N. and S. sides the garden is enclosed by terraces, called the *Terrasse des Feuillants* and the *Terrasse du Bord de l'Eau*. The first derives its name from a Monastery of the Feuillant Order (reformed Cistercians), founded here in 1587. The club of the moderate party, founded in July, 1791, by Lameth, Lafayette, and their partizans, in opposition to the more violent Jacobins, used to meet in the monastery, whence they became known as '*Les Feuillants*'. The *Allée des Orangers*, which skirts the terrace, is adorned in fine weather with two rows of orange-trees in tubs, forty-one of which date from the time of Francis I. (1494-1547).

Entering the garden from the Rue des Tuileries by the broad central walk, we obtain a fine view of the whole garden, with the Obelisk in the Place de la Concorde and the Arc de l'Etoile in the background. On the right and left are grass-plots with two circular basins of water, embellished with marble statues and vases.

In the new part, on the site of the palace proper, central walk: in the centre, 'Quand-même', by *Mercié;* to the right, Ganymede, by *Barthélemy*, and The Awakening, by *Mayer;* to the left, Elegy, by *Caillé;* The secret, by *Moulin*. Farther on, to the left: Eve after the Fall, by *Delaplanche;* Exiles, by *M. Moreau;* Velleda, by *Maindron;* Suzanne, by *Galli*. On the right, Agrippina with the ashes of Germanicus, by *Maillet;* Judith, by *Lanson;* Penelope, by *Maniglier;* Magdalen, by *Pène;* and Faun, by *Becquet*.

To the W. of the Rue des Tuileries, central walk, on the right: Omphale, by *Eude;* Æneas carrying his father Anchises from the flames of Troy, by *P. Lepautre;* a Bacchante, by *Carrier-Belleuse;* behind, Venus with the dove, and Nymph with the quiver, by *Guill. Coustou;* Lion and crocodile, bronze by *Caïn*. In the allée before the rondel: Diana and the Nymph of Fontainebleau, by *E. Lévêque*. On the left: a Corybante, by *Cugniot;* Lucretia and Collatinus, by *Lepautre;* New Year's Day, by *Beaugeault;* behind, Flora and Zephyr, by *Coyzevox;* on the lawn, Lioness and peacock (bronze), by *Caïn*. Near the central basin: to the right and left, Orithyia carried off by Boreas, by *Duquesnoy* and *G. Marsy*, Cybele carried off by Saturn, by *Reynaudin;* then from right to left, Cassandra and Minerva, by *A. Millet;* Alexander the Great, by *Dieudonné;* Prometheus, by *Pradier;* Soldier tilling the ground (from Virgil), by *Lemaire;* the Oath of Spartacus, by *Barrias;* Cincinnatus, by *Foyatier;* Alexander fighting, by *Lemaire;* Rape of Dejaneira, by *Marqueste;* Pericles, by *Debay*. In the transverse walk to the left: Comedy, by *Roux;* the Grinder, after the Florentine antique; Phidias, by *Pradier*. In the walk to the right: Comedy, by *Christophe;* Aurora, bronze figure by *Magnier;* Ugolino, in bronze, by *Carpeaux;* Silence, by *Legros*. — At the beginning of the Allée des Orangers: Return from the hunt, bronze, by *Ant. Carlès* (1888); at the flight of steps opposite the street

leading to the Vendôme Column (p. 84), two groups of animals, by *Cain*; at the end, Hercules subduing the Hydra, in bronze, by *Bosio*. Other sculptures are placed in the grove, etc. On the Terrasse du Bord de l'Eau, near the Orangerie, *Lion and serpent (bronze), one of the principal works of *Barye*.

Under the trees of the small grove, on the right and left of the broad central walk, are two marble semicircular platforms called the *Carrés d'Atalante*, constructed in 1793, in accordance with the instructions of Robespierre, for the accommodation of the council of old men who were to preside over the floral games in the month of Germinal (21st March to 19th April). On that to the right is a group of Atalanta and Hippomenes by *G. Coustou*, and on that to the left, Apollo and Daphne by *Théodon*. — In summer a military band plays near this spot on Tues. and Thurs. from 4 to 5 or 5 to 6 p.m. Chair 15 c., arm-chair 20 c.

At the W. end of the grove is an octagonal basin, 200 yds. in circumference, with a fountain in the centre, where children sail small boats (50 c.; on hire 1 or 2 fr. per hour). Near this point are a puppet-show, a cake-stall, and a refreshment stall. On the E. side are marble statues of the four seasons: on the right, Summer and Winter; on the left, Spring and Autumn. On the W. side are four groups of river-gods: on the left, the Nile, by *Bourdic*, and the Rhine and Moselle, by *Van Cleve;* on the right, the Rhône and Saône, by *G. Coustou*, and the Tiber by *Van Cleve*. The Nile is after an antique in the Vatican, the Tiber after one in the Louvre (p. 98). At the ends of the terraces are, to the right a *Tennis Court* (ball-room), to the left, an *Orangery*.

A *Dog Show* is held in May on the Terrasse du Bord de l'Eau (to the left) and a *Flower Show* a little later (to the right).

The pillars at the entrance to the garden from the Place de la Concorde are crowned with two handsome groups of Mercury and Fame on winged steeds, by *Coyzevox*. — Description of the *Place de la Concorde*, see p. 82.

3. Champs-Elysées and Bois de Boulogne.

The first part of this excursion should if possible be performed on foot or in a cab hired by the hour. Those who wish to go direct to the Bois de Boulogne may proceed by the Chemin de Fer de Ceinture or the Metropolitan Railway, or they may take the omnibus (see p. 160 and Appx.). On days, however, when races or reviews are held, and even on fine Sundays, it is impossible to secure a place in the omnibuses and tramway-cars bound for the Bois without much waiting. — Luncheon may be taken in the Champs-Elysées or in the Bois (see pp. 18, 19).

I. FROM THE PLACE DE LA CONCORDE TO THE PLACE DE L'ETOILE.

Place de la Concorde, see p. 82. On the W. side of this Place begin the ***Champs-Elysées** (Pl. R, 15; *II*), under which name is now included not only the small park adjoining the Place, about

750 yds. long by 400 yds. wide (the Champs-Elysées proper), but also the whole of the avenue, extending from the Place de la Concorde to the Arc de l'Etoile, $1^1/_3$ M. in length, by which these grounds are traversed. The grounds were originally laid out and planted with elms and lime-trees at the end of the 17th century.

This magnificent avenue, flanked with handsome buildings, is one of the most fashionable promenades in Paris, especially in the afternoon, when numerous carriages, riders, and pedestrians are on their way to and from the Bois de Boulogne. Cafés-concerts, see p. 36. Less frequented parts are better avoided after dusk.

At the entrance to the Champs-Elysées are placed two figures of Horse Tamers, by *Coustou*. They were removed in 1794 from the palace at Marly (p. 335) to their present position, where they form a suitable counterpart to the winged steeds at the exit of the Jardin des Tuileries (p. 155). The small and tasteful drinking-fountains, which we notice in the Champs-Elysées and elsewhere in Paris, were erected by *Sir Richard Wallace* (d. 1890).

To the right, separated from the Champs-Elysées by a large garden, is the **Palais de l'Elysée** (Pl. R, 15; *II*), erected by *Molet* in 1718 for the Comte d'Evreux, but rebuilt on a larger scale by Lacroix in 1850. It is now the official residence of the President of the Republic (no admission). The entrance is at No. 55 Rue du Faubourg-St-Honoré. During the reign of Louis XV. this mansion was the residence of Madame de Pompadour, from whose heirs it was purchased by the king to form a residence for the foreign ambassadors. Under Louis XVI. the palace acquired the name of *Elysée Bourbon* from its prolonged occupation by the Duchesse de Bourbon. During the Revolution the palace was offered for sale, but, no purchaser offering, it was converted into a government printing-office. At the time of the Directory the rooms were let to keepers of public ball-rooms and gaming-tables. The palace was afterwards occupied in turn by Murat, Napoleon I., Louis Bonaparte, King of Holland, and his queen Hortense, Emperor Alexander I. of Russia, and the Duc de Berry. The building was left uninhabited after the Revolution of 1830, until Napoleon III. took possession of it as President of the French Republic, enlarging and improving it considerably.

Considerable alterations have been made on the S. side of the Champs-Elysées for the universal exhibition of 1900, and the view of the Seine (Cours la Reine, p. 164) is now built up. The Palais de l'Industrie, which was erected in 1855 for the first Great Exhibition at Paris and afterwards used for the 'Salon', or annual exhibition of modern paintings and sculptures, was demolished in 1897 to make way for the new Palais des Beaux-Arts, between which the *Avenue Nicolas Deux* runs towards the new Pont Alexandre III. (p. 165).

The ***Petit-Palais** (Pl. R, 15; *II*), on the left side of the Avenue Nicolas II. as we approach the Pont Alexandre III. (p. 165), was built in 1897-1900 and is, in spite of its name, a large building, covering an area of about 9500 sq. yds. It was designed by *Charles Girault*, in a style suggestive of the 17-18th cent. and harmonizing with the adjacent structures in the Place de la Concorde and the Place des Invalides. It is in the form of a one-storied trape-

zium, on an elevated basement, and is, perhaps, more successful than its larger neighbour. The main façade, turned towards the avenue, is adorned with two graceful colonnades, one on each side of the central dome, which contains the principal entrance, with a flight of steps and a portico with a semicircular pediment. At the angles are two lower pavilions, with domes and triangular pediments; and there are two other domes in the rear. On the lateral façades, between the windows, are niches for statues. The roof is concealed by a parapet. There are statues between the columns of the main façade, and relief-friezes within the colonnades. On each side of the central dome there is a large hall, and beyond is a semicircular court, with colonnade and galleries. — During 1900 the Petit-Palais will contain an 'Exposition Rétrospective' or historical collection; thereafter it is to be used as a municipal museum.

The ***Grand-Palais** (Pl. R, 15; *II*), opposite the Petit-Palais, was built at the same time by *Louvet*, *Deglane*, and *Thomas*. Its dimensions, covering an area of about 38,000 sq. yds., are imposing. It consists of a large front building, united with a smaller one in the rear by a transverse gallery. The style is composite, but mainly reminiscent of the 17th century. The façade is adorned with a double colonnade, rising to a height of two stories; and there are three monumental entrances in the central pavilion. The sculptures of the central portico, representing the Beauty of Nature, and Minerva and Peace, are by *Gasq*, *Boucher*, *Verlet*, and *Lombard*. Those to the right represent Sculpture, Painting, Architecture, and Music, and are by *Cordonnier*, *Lefebvre*, *Carlès*, and *Labatut*. To the left are the Arts of Cambodia, Egypt, Greece, and Rome, by *Bareau*, *Suchet*, *Béguine*, and *Clausade*. On and under the colonnades are friezes of Amoretti, holding the attributes of the arts. At the top are a balustrade, allegorical groups on the abutments, by *Seysses* and *Greber*, and bronze quadrigæ, by *Récipon*. In the middle of the principal building rises a depressed dome. The rear-façade, in the Ave. d'Antin, is embellished with colonnades, sculpture, and friezes in polychrome stoneware, made at Sèvres (Ancient and Modern Art). — In 1900 this building is to be used for contemporary and centennial exhibitions. Afterwards it is to be the scene of the annual exhibitions of paintings and sculptures, horse shows, agricultural fairs, and the like. Its destination explains the peculiarities of its internal construction. The roof is glazed, consisting of curved sheets of glass 10 ft. long and 3 ft. wide.

The *Pasteur Monument*, by Falguière, showing Fame crowning the illustrious chemist (p. 288), in bronze-gilt, is to be erected at the beginning of the Avenue Nicolas II. — *Pont Alexandre III.*, see p. 165.

Beyond the Grand Palais des Beaux-Arts, to the left, is a former panorama, converted into a *Palais de Glace*, with a floor of real ice for skating (p. 39). On the other side of the avenue are the *Cirque Palace* (p. 35), the *Restaurant Paillard* (p. 14), and the *Théâtre Marigny* (p. 36).

The park or *Carré des Champs-Elysées* extends as far as the *Rond-Point des Champs-Elysées* (Pl. R, 15; *II*), a circular space adorned with beds of flowers and six fountains, situated about halfway between the Place de la Concorde and the Arc de l'Etoile. Two avenues descend hence to the Seine: the *Avenue d'Antin*, leading to the Pont des Invalides (p. 165), and the *Avenue Montaigne*, leading towards the Pont de l'Alma (p. 165).

To the N. of the Rond-Point the Avenue d'Antin is prolonged to the church of **St. Philippe du Roule** (Pl. B, 15; *II*), in the Rue du Faubourg-St-Honoré, an edifice in a Greek style, by *Chalgrin* (1769-84). The cupola is adorned with a Descent from the Cross, by *Chassériau*.

Farther on, to the left of the Champs-Elysées, extends the modern *Quartier Marbeuf*, consisting of handsome private residences. The Trocadéro, about $^3/_4$ M. from this point, may be reached by an omnibus traversing the Rue Pierre-Charron. — The Avenue des Champs-Elysées, in which the vast *Elysée Palace Hotel* (p. 3) is conspicuous, ends at the —

*Place de l'Etoile (Pl. B, 12; *I*), so named from the star formed by the twelve different boulevards or avenues which radiate from it (see p. 159). This Place occupies a slight eminence, on the summit of which rises the —

***Arc de Triomphe de l'Etoile,** the largest triumphal arch in existence, and visible from almost every part of the environs of Paris. Begun by Napoleon I. in 1806, it was completed by Louis Philippe in 1836, from designs by *Chalgrin* (d. 1811). It consists of a vast arch, 96 ft. high and 48 ft. wide, intersected by a lower transversal arch, 61 ft. high and 27 ft. wide. The whole structure is 162 ft. in height, 147 ft. in width, and 73 ft. in depth. The arch conveys a somewhat heavy impression when approached. The huge pillars of masonry on which it rests are adorned only with colossal trophies, 36 ft. high, with figures 16 ft. high. The final top member is still wanting.

The following groups adorn the E. façade: on the right, *Rising of the people in 1792 at the summons of the Genius of War, by *Rude*, the finest of the four groups; above it, the Obsequies of General Marceau, by *Lemaire*. On the left, Triumph of Napoleon after the Austrian campaign, and the Peace of Vienna (1810), by *Cortot* (d. 1843); above it, the Pasha Mustapha surrendering to Murat at the battle of Aboukir (1799), by *Seurre the Elder*. — The bas-reliefs on the frieze surrounding the monument represent the departure and the return of the troops, by *Brun*, *Jacquot*, *Seurre*, and *Rude*.

On the W. façade: on the right, Resistance of the French to the invading armies in 1814, by *Etex;* above it, Passage of the bridge of Arcola (1796; death of Muiron, Bonaparte's adjutant), by *Feuchères*. On the left, the Blessings of Peace (1815), by *Etex;* above it, the Taking of Alexandria (1798; Kléber, who has received a wound on the head, points out the enemy to his troops), by *Chaponnière*.

The reliefs on the N. side, by *Gechter*, represent the battle of Austerlitz (1805). On the S. side is the Battle of Jemappes (1792), by *Marochetti*.

The figures of Victory in the spandrels are by *Pradier*. A series of 30 shields on the cornice above the entablature are inscribed with the names of different victories, while the names of 142 other battles appear on the vaulting of the principal arch. On the vaulting of the transversal arch are recorded the names of officers of the Republic and of the Em-

pire, the names of generals who fell in battle being underlined (656 in all). The figures of Victory in relief under these names relate to successes gained in the East, North, and South.

The coffin of Victor Hugo (d. May 22nd, 1885) lay in state beneath the arch on June 1st, 1885, before its transference to the Pantheon.

The *Platform*, to which a spiral staircase of 263 steps ascends, commands a noble *Prospect (adm. 10 till dusk, free, but a small fee, for a charitable object, is expected by the attendant). Best view in a W. wind after rain.

To the E. the Champs-Elysées and the Louvre, beyond which rise the Hôtel de Ville and (to the right) the towers of Notre Dame; farther to the right, the lofty dome of the Panthéon. To the S.E. is the gilded dome of the Invalides; to the S. the Eiffel Tower, the Trocadéro, and the Exhibition Buildings. To the left of the Louvre (N.E.) appear the low dome of the Bourse, the Vendôme Column, the green roof of the Madeleine, the tall central portion of the Opera House, and the church of St. Augustin. Farther to the N. is the white church of the Sacré Cœur on Montmartre, and in the distance, the cathedral of St. Denis. To the W., to the left of the Avenue of the Grande Armée, we see Mont Valérien, with the hills of St. Cloud and Meudon farther to the left. At our feet stretches the Avenue du Bois de Boulogne.

The following are the chief of the twelve avenues which radiate from the Place de l'Etoile: the *Avenue des Champs-Elysées*, described at p. 156; then, to the left, the *Avenue Hoche*, leading to the Park Monceaux (770 yds.; see p. 198); the *Avenue de la Grande-Armée* (p. 160), continuing the Avenue des Champs-Elysées towards Neuilly (see below); the *Avenue du Bois-de-Boulogne* (p. 160); the *Avenue Kléber*, leading straight to the Trocadéro (tramway) and passing the pretty *Palais de Castille* (No. 19), the property of Queen Isabella of Spain; and the *Avenue Victor Hugo*, leading to the Bois de Boulogne viâ the Porte de la Muette (Pl. R, 5).

To the right of the arch (in coming from the Champs-Elysées) is a station of the *Metropolitan Railway* (see Appendix, p. 33). Steam-tramway to *St. Germain-en-Laye*, see p. 328.

Neuilly, which lies to the N. of the Bois de Boulogne (Jardin d'Acclimatation; p. 162), and is traversed by the wide avenue of the same name, forming a prolongation of the Avenue de la Grande-Armée, is now a suburb with 32,730 inhabitants. The château of Neuilly, once the favourite residence of Louis Philippe, was totally destroyed by the mob on 25th Feb., 1848, and the park was afterwards parcelled out into building-sites, on which numerous tasteful villas have been erected. — The Fair of Neuilly, beginning about June 24th and lasting two or three weeks, is very characteristic and attracts large crowds from Paris.

In Neuilly, near the line of fortifications, on the right side of the Route de la Révolte, is the **Chapel of St. Ferdinand** (Pl. B, 9), a cruciform mausoleum in the Romanesque style, erected on the spot where Ferdinand, Duke of Orleans, the eldest son of Louis Philippe and father of the Comte de Paris, breathed his last on 13th July, 1842, in consequence of a fall from his carriage. Admission daily; visitors ring at No. 13, nearly opposite the chapel (fee). Over the high-altar is a Descent from the Cross, in marble, by *Triqueti*. To the left is the Monument of the Duke, also by *Triqueti*, from a design by *Ary Scheffer*, with a fine praying angel by the prince's sister, *Marie d'Orléans* (d. 1839). The windows are filled with good stained glass designed by *Ingres*. The sacristy contains a picture by *Jacquand* representing the death of the prince.

Farther to the W., at the Rond-Point d'Inkermann, are the new Romanesque *Church of St. Pierre* (Pl. B, 5), and a bronze *Statue of Perronet*

(1708-94), builder of the Pont de Neuilly, Pont de la Concorde, etc. Close by are a handsome *Mairie* (Pl. B, 5), built in 1882-85, and a bronze *Statue of Parmentier* (1737-1813), who made his first experiments in the cultivation of the potato at Neuilly. Both statues are by Gaudez. From Neuilly a handsome *Bridge* (1766-1772) crosses the Seine to the N.E., 2 M. from the Arc de Triomphe (p. 158). On the opposite side of the river, to the right, is *Courbevoie* (p. 291), and to the left is *Puteaux* (p. 292), which are connected by another avenue, $^1/_2$ M. in length, continuing those above mentioned as far as the Monument de la Défense (p. 292).

II. FROM THE PLACE DE L'ETOILE TO THE BOIS DE BOULOGNE.

Hippodrome de Longchamp. Jardin d'Acclimatation.

The *Chemin de Fer de Ceinture* (see p. 27) has stations at the Porte Maillot, in the Avenue du Bois-de-Boulogne (see below), at Passy (p. 171), in the Avenue Henri-Martin (Trocadéro, p. 171), and at the Porte d'Auteuil (see below). — There are stations of the *Metropolitan Railway* (see Appx., p. 33) at the Porte Maillot and the Porte Dauphine (see below). — *Omnibus* from the Hôtel de Ville to the Porte Maillot, see Appx., p. 24. — The *Chemin de Fer du Bois de Boulogne* skirts the Bois from the Porte Maillot to the Porte de Suresnes (p. 292; 35 and 25 c.) and crosses the bridge to the W. to Suresnes (p. 292). — There is also a small *Horse Tramway* from the Porte Maillot to the Jardin d'Acclimatation.

Visitors who wish to see the Bois de Boulogne with the least possible expenditure of time should engage a cab by the hour (special tariff, see Appx., p. 36). The principal points may thus be visited in 2-3 hrs. Those who do not wish to keep the cab waiting for the return-journey should finish their drive in the Bois before visiting the Jardin d'Acclimatation. — *Restaurants*, see p. 19.

The *Avenue de la Grande-Armée*, prolonging the Avenue des Champs-Elysées beyond the Arc de l'Etoile (p. 158), leads to the *Porte Maillot* (which is named from the 'Jeu de Mail' formerly played here), at the beginning of Neuilly (p. 159) and near the Jardin d'Acclimatation, the nearest entrance to the Bois de Boulogne.

The *Avenue du Bois-de-Boulogne* (Pl. B, R, 9, 6), leading from the Arc de l'Etoile to the W., is the usual route followed by the fashionable crowds in carriages, on horseback, or on foot proceeding from the Champs-Elysées to the Bois de Boulogne. The avenue is about 140 yds. in breadth (including the side-alleys and the dividing strips of turf) and is $^3/_4$ M. long to the *Porte Dauphine* (Pl. R, 6). In the distance the Mont Valérien (p. 292) is seen rising above the Bois. To the right, near the beginning of the avenue, is the *Monument of Alphand* (p. 186); to the left (No. 59) is the new *Musée d'Ennery*, containing a collection of objects from E. Asia, left by A. Ph. d'Ennery, the dramatist.

The ***Bois de Boulogne** is a beautiful park covering an area of 2250 acres, bounded by the fortifications of Paris on the E. (see p. xxviii), the Seine on the W., Boulogne (p. 293) and the Boulevard d'Auteuil on the S., and Neuilly (p. 159) on the N. It is a fragment of the extensive old *Fôret de Rouvray* (from Lat. '*roveretum*', the chêne rouvre, *i.e.* holm-oak), which also comprised the Park of St. Ouen (p. 209). This forest was long in evil odour, being the resort of duellists, suicides, and robbers. On its skirts, however, were

BOULOGNE
Longchamp
Hippodrome de
Champ de Courses d'Auteuil
Pelouses de St Cloud
Pelouses de Boulogne
Route de la Seine
Route de Suresnes au Point du Jour
Route de la Reine
Route de la Muette à Longchamp
Route de la Muette à Boulogne
Route de la Butte Mortemart
Route de la Cascade
Route de la Grande Cascade
Route de la Grande Pelouse
Route de la Pelouse de Boulogne
Route de la Pelouse de St Cloud
Route de la Pelouse de Longchamp
Route de la Pelouse de Suresnes
Route de la Pelouse de Bellevue
Route de la Pelouse de Meudon
Route de la Pelouse de Sèvres
Route de la Pelouse de Billancourt
Route de la Pelouse de Versailles
Route de la Pelouse de Paris
Route de la Pelouse de Auteuil
Route de la Pelouse de Passy
Route de la Pelouse de Chaillot
Route de la Pelouse de Trocadéro
Route de la Pelouse de Champs Elysées
Route de la Pelouse de Concorde
Route de la Pelouse de Tuileries
Route de la Pelouse de Louvre
Route de la Pelouse de Palais Royal
Route de la Pelouse de Opéra
Route de la Pelouse de Madeleine
Route de la Pelouse de Saint Lazare
Route de la Pelouse de Batignolles
Route de la Pelouse de Montmartre
Route de la Pelouse de Clichy
Route de la Pelouse de Neuilly
Route de la Pelouse de Courbevoie
Route de la Pelouse de Puteaux
Route de la Pelouse de Suresnes
Route de la Pelouse de Bois de Boulogne
Route de la Pelouse de Bois de Vincennes
Route de la Pelouse de Bois de Meudon
Route de la Pelouse de Bois de Sèvres
Route de la Pelouse de Bois de Versailles
Route de la Pelouse de Bois de Rambouillet
Route de la Pelouse de Bois de Fontainebleau
Route de la Pelouse de Bois de Compiègne
Route de la Pelouse de Bois de Chantilly
Route de la Pelouse de Bois de Senlis
Route de la Pelouse de Bois de Ermenonville
Route de la Pelouse de Bois de Pontoise
Route de la Pelouse de Bois de Montmorency
Route de la Pelouse de Bois de Saint Germain
Route de la Pelouse de Bois de Marly
Route de la Pelouse de Bois de Versailles
Route de la Pelouse de Bois de Rambouillet
Route de la Pelouse de Bois de Fontainebleau
Route de la Pelouse de Bois de Compiègne
Route de la Pelouse de Bois de Chantilly
Route de la Pelouse de Bois de Senlis
Route de la Pelouse de Bois de Ermenonville
Route de la Pelouse de Bois de Pontoise
Route de la Pelouse de Bois de Montmorency
Route de la Pelouse de Bois de Saint Germain
Route de la Pelouse de Bois de Marly
Carrefour des Tribunes
Stat. des Courses
Stat. des Coureurs
Tribunes
Caserne des Gravilliers
Mont de Garde
Butte Mortemart
Mare d'Auteuil
Garde d'Auteuil
Collections et Pépinières
Etablissement Horticole
Pépinières
Pt de Boulogne
Pt de Hippodrome
Pt de Cloud
Pt de Billancourt
Pont de Billancourt etc.
Propté Rothschild
Château
Eglise
St Cloud
Vélodrome du Parc des Princes
Aqueduc de la Vanne
Réservoirs
Montretout
Paris
Versailles
Bd Murat
Bd Victor Hugo
Av. de Longchamp
Av. de Suresnes
Av. de Bellevue
Av. de Meudon
Av. de Sèvres
Av. de Versailles
Av. de Paris
Av. de Neuilly
Av. de Courbevoie
Av. de Puteaux
Av. de Suresnes
Av. de Bois de Boulogne
Av. de Bois de Vincennes
Av. de Bois de Meudon
Av. de Bois de Sèvres
Av. de Bois de Versailles
Av. de Bois de Rambouillet
Av. de Bois de Fontainebleau
Av. de Bois de Compiègne
Av. de Bois de Chantilly
Av. de Bois de Senlis
Av. de Bois de Ermenonville
Av. de Bois de Pontoise
Av. de Bois de Montmorency
Av. de Bois de Saint Germain
Av. de Bois de Marly
Av. de Bois de Versailles
Av. de Bois de Rambouillet
Av. de Bois de Fontainebleau
Av. de Bois de Compiègne
Av. de Bois de Chantilly
Av. de Bois de Senlis
Av. de Bois de Ermenonville
Av. de Bois de Pontoise
Av. de Bois de Montmorency
Av. de Bois de Saint Germain
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COURBEVOIE
Avenue de la Défense de Paris
Paris
Pont de Neuilly
Avenue de Neuilly
NEUILLY
Pte Maillot
Jardin d'Acclimatation
Pte de Neuilly
Château de St. James
ST. JAMES
Pte de St. James
Temple protest.
Boulevard Richard Wallace
Route de la Mare de St. James
Route de la Porte Dauphine
Pte Dauphine
Bois de Boulogne
Route des Sablons
Route de la Pte des Sablons
Route de la Pte Maillot
Route de la Pte Dauphine
Route de la Pte de Madrid
Route de la Pte de Bagatelle
Route de la Pte de Suresnes
Route de la Pte de la Muette
Route de la Pte de la Croix Catelan
Route de la Pte de la Folie
Route de la Pte de Longchamp
Route de la Pte de Boulogne
Route de la Pte de Passy
Route de la Pte de Neuilly
Route de la Pte de Sablons
Route de la Pte de Maillot
Route de la Pte de

several princely residences, as well as the famous *Abbaye de Longchamp* (p. 162). The forest received little attention until 1852, when it was presented to the municipality, on condition that a sum of two million francs should be expended on it within four years, and that it should be maintained in future at the municipal expense. The authorities accordingly converted it into a park, and it has become a favourite promenade of the Parisians. — The annexed plan will enable the visitor to find his way without difficulty.

The Bois de Boulogne is most frequented in the afternoon between 3 and 5 o'clock, the favourite routes being those leading from the Avenue du Bois-de-Boulogne to the lakes, where the handsomest carriages and most elegant toilettes are to be seen. Motor-cars and cyclists are prominent amidst the throng of vehicles.

We enter the Bois by the *Porte Dauphine* (p. 160), in the *Enceinte*, or lines of fortifications (p. xxviii), which are, however, more or less disguised. The broad *Route de Suresnes* or *du Lac*, which diverges to the left, leads in about 10 min. to the *Carrefour du Bout des Lacs* (see below). The *Route de la Porte des Sablons*, to the right, leads to (1/3 M.) the Jardin d'Acclimatation (p. 162), crossing the large *Allée de Longchamp* or *des Acacias*, which leads to the left to the racecourse (see below). This allée is the chief scene of the *Fête des Fleurs*, held for a benevolent object about the same time as the 'Grand Prix' at Longchamp (p. 162).

The *Carrefour du Bout des Lacs* is one of the finest points in the Bois de Boulogne. It lies at the lower end of two artificial lakes, the *Lac Inférieur* (2/3 M. in length and 100 yds. in width), and the *Lac Supérieur* (1/4 M. in length and 60 yds. in width), which are fed by the Canal de l'Ourcq (p. 201) and the Artesian Well of Passy (p. 171). Two brooks issue from the Lac Inférieur, one of which flows to the Jardin d'Acclimatation, the other, or 'Rivière de Longchamp', to the cascade (see below). We walk round the lakes, beginning at the left side. In the Lac Inférieur are two islands (ferry there and back 10 c.; boat on the lake 2-3 fr.), on one of which is a café-restaurant in the form of a Swiss *Chalet*. Between the two lakes is the *Carrefour des Cascades*, and at the S. end of the Lac Supérieur is the *Butte Mortemart*. The vacant space here has been converted into the *Champ de Courses d'Auteuil*, with three racecourses (comp. the Plan), for steeplechases and hurdle-races. The race-stands, whence there is a fine view of Boulogne and St. Cloud, are situated on the 'butte'; adm. as at Longchamp (p. 162). The *Grand Steeplechase* (value 4800*l.*) is run at the end of May or beginning of June and the Prix du Conseil Municipal (4000*l.*) in October. — *Auteuil*, see p. 171.

On arriving at the upper extremity of the Lac Supérieur we turn to the right and walk along the margin of the lake to the *Carrefour des Cascades* (see above). Hence we follow the *Avenue de l'Hippodrome* to the left, or the walk at the side (see Plan), both of which cross the

wide *Allée de la Reine Marguerite* and lead in 15-20 min. to the *Grande Cascade*, an artificial waterfall issuing from a grotto. After viewing the waterfall, we may ascend the eminence in front of it, which affords a fine view of the valley of the Seine; to the left, on the opposite bank, lies St. Cloud with its modern church; nearer is the Hippodrome de Longchamp (see below); opposite us are a mill and two towers of the ancient *Abbey of Longchamp* (p. 161), with the village of *Suresnes* beyond them; to the right, a little farther off, is *Mont Valérien* (p. 292). A path descends the hill to the interior of the grotto and the foot of the fall.

The **Hippodrome de Longchamp** is the principal racecourse for flat races in the neighbourhood of Paris (see p. 38). The races *(courses* or *réunions)* here take place in spring, summer, and autumn, the days being advertised in the newspapers and handbills. They attract vast crowds and are worth seeing. The 'Première de Longchamp', at the beginning of April, opens the spring season, and the new spring fashions then appear in all their glory. The principal race at this meeting is the 'Cadran', worth 1200*l.* The *Grand Prix*, of 250,000 fr. (10,000*l.*), is competed for about the middle of June, and may be styled the 'French Derby'. It may also be said to inaugurate the summer season, as after it the fashionable world of Paris prepares for its annual migration to the country or the seaside. Charges for admission to the hippodrome: for a carriage with one horse 15, with two horses 20 fr.; each rider 5 fr.; pedestrian 1 fr.; pavilion 5 fr.; weighing-place (pesage) 20 fr. There are three circular racecourses (1, $1^1/_2$, and $1^3/_4$ M.) and one straight course (5 furlongs). — Reviews take place here occasionally.

Behind the race-stands are the *Chalets du Cycle*, a café frequented by cyclists, and the chief station of the *Chemin de Fer du Bois de Boulogne* (p. 160).

The Seine may be crossed here either viâ the *Pont de Suresnes* (p. 292), or by a *Footbridge (Passerelle de l'Aqueduc de l'Avre)*, constructed in 1893 near the race-stands, on the side next Boulogne and St. Cloud.

The Route de Neuilly (p. 159), at the opposite end from the racecourse, passes between the Champ d'Entraînement and the park of the little château of **Bagatelle**, constructed in one month by the Comte d'Artois (Charles X.) in consequence of a wager with Marie Antoinette. The Bagatelle is now the property of the heirs of Sir Richard Wallace (d. 1890) and not accessible. — The part of Neuilly adjoining this side of the Bois de Boulogne is known as **Madrid**, a name derived from a château which once stood in this neighbourhood, built by Francis I. after the Battle of Pavia, and said to be thus named as a reminiscence of his captivity in Spain. Bridge to *Puteaux*, see p. 292. At the Porte de Madrid is a *Restaurant*. To the right of the Route de Madrid is the *Cercle des Patineurs* (skating club); to the left lie the *Mare de St. James* and the Jardin d'Acclimatation (see below).

The wide *Allée de Longchamp* (side-alleys preferable) leads straight from the Hippodrome, passing the Cascade on the right, to the (2 M.) Porte Maillot (p. 160). Near the end of the Allée a path to the Jardin d'Acclimatation diverges to the left.

The **Jardin d'Acclimatation** is an enclosed part of the Bois de Boulogne adjoining the Boulevard de Maillot, situated to the S.

of the Avenue de Neuilly, and between the Porte des Sablons and the Porte de Madrid, and affords one of the most attractive promenades in the environs of Paris. It was founded by a company in 1854 'in order to introduce into France and acclimatise foreign plants and animals suitable for domestic or ornamental purposes'. It covers an area of 50 acres.

Visitors who hire a cab in Paris may dismiss it at the Porte Maillot, before the line of the fortifications is crossed; otherwise, the fare to the Jardin is higher, and 1 fr. more must be paid as 'indemnité de retour' (see Appx.). Miniature tramway from the Porte Maillot to the (1/2 M.) entrance of the Jardin 20 c., to the lake in the Jardin 35 c. The *Chemin de Fer du Bois de Boulogne* (p. 160) has a station at each end of the garden.

The Jardin d'Acclimatation is open the whole day. Admission 1 fr. (greenhouses included); on Sundays and holidays 1/2 fr.; carriage 3 fr., in addition to the charge for each person in it; no charge for coachman. Children under seven enter free.

The principal entrance is on the E. side, near the Porte des Sablons, but there are others to the left (at the Palmarium; see below), and at the end near the Porte de Neuilly. — The following itinerary includes most of the objects of interest. Comp. the Plan, p. 160.

On entering, we find ourselves in a handsome walk, 11 yds. wide, which runs round the whole garden. On the left are the *Grande Serre* (Pl. 15), or winter-garden, and the **Palmarium* (Pl. 14), in which the orchestra (p. 164) plays in bad weather (seats 2, 1, 1/2 fr.). The building includes a *Café-Restaurant*.

Opposite, or to the right as we enter, are two *Small Hothouses*, the *Offices* (Pl. 1) of the company, and a *Museum* (Pl. 2) illustrating hunting and fishing, adjoined by the sale rooms and the *Vivarium*, a small room reserved for rare animals. Farther on, to the right, is the *Singerie*, or winter monkey-house (Pl. 3).

To the left are the *Storks*, *Flamingoes*, *Cranes*, *Herons*, *Ostriches*, *Marabouts*, and other long-legged birds. Behind are *Aquatic Birds* (*Swans*, *Geese*, *Ducks* of all kinds) and the *Pigeon House*, in which carrier-pigeons are reared. Then, a pavilion with caymans, turtles, a python, and other serpents. To the right of the walk is the *Faisanderie* (Pl. 4), in front of which is a statue in white marble of the naturalist *Daubenton* (d. 1799), by Godin. This building contains parroquets, herons, ibises, mandarin ducks, and several other kinds of birds, besides the pheasants. Next follow the *Alpacas; Antelopes; Llamas; Yaks;* various kinds of foreign *Goats;* and, behind, the *Poulerie* (Pl. 5), a semicircular concrete building.

At the W. end of the garden are the *Ecuries* (Pl. 6), or stables, and enclosures connected with them, containing quadrupeds trained for the purposes of the garden or the amusement of visitors. A great source of delight to children here is a ride on the back of an elephant or dromedary, or a drive in a carriage drawn by ostriches, llamas, etc. (charges 25-50 c.). The adjoining lawn is used in summer for camps of foreign tribes and the like.

Farther on are the *Quaggy*, *Zebra*, and *Giraffe Houses*. To the side, the *Porcupines*, *Agoutis*, *Blue Foxes*, and various other animals. Then, to the right, is the *Panorama of the Transatlantic Fleet in the Roads of Havre* (Pl. 7; adm. 50 c.), by Poilpot, and beyond that again the *Antelopes*, *Kangaroos*, and *Llamas*, to the left, and the *Reindeer* and the *Cattle-Shed*, to the right. Farther on, to the left, are the basin of the *Ottaries* or sea-lions (Pl. 8), which are fed at 3 p.m., and a rocky enclosure for *Chamois* (Pl. 9), *Mountain Goats*, and other climbing animals. Behind are *Antelopes*, *Llamas*, and *Alpacas*. To the right of the circular walk is the *Laiterie*, or dairy. The *Aquarium* (Pl. 10) is not very interesting. Behind are a *Seal*, the *Penguins*, the fish-ponds, and the *Myopotami*.

Farther on is a *Café-Buffet* (Pl. 11; closed in winter), opposite which is the summer *Kiosque des Concerts*, where the band plays at 3 p.m. on Sun. & Thursday. Then come the *Deer Paddocks*, and (in summer) the *Parrots*. Finally, to the right, is the *Kennel* (Pl. 13), containing thoroughbred dogs, whose pedigrees are carefully recorded.

We may return to the town by the same route to view the crowd in the *Bois* and the *Champs-Elysées*, but if the day be unfavourable for this we may take the *Chemin de Fer de Ceinture* (p. 27) or the *Metropolitan Railway* (p. 27), or return viâ the *Trocadéro* (p. 169).

4. The Trocadéro, Passy, and Auteuil.

(Bois de Boulogne.)

The following public vehicles ply in this direction from the Place de la Concorde: the Tramways from the Louvre to Passy (*T J*), to St. Cloud, Sèvres, and Versailles (*T A B*), and from the Madeleine to Auteuil (*T A E*). The omnibus from the Gare de l'Est to the Trocadéro (*B*) is also convenient. The *Steamboats* on the Seine and the *Metropolitan Railway* may also be used.

I. FROM THE PLACE DE LA CONCORDE TO THE TROCADERO.

Musée de Galliéra. Musée Guimet. Musées du Trocadéro.

The Musée Galliéra, the Musée Guimet, and the two Musées at the Trocadéro are open at the same hours only on Sun. and Thurs.; though admission may be obtained to the Ethnographical Museum daily except Monday. Luncheon may be taken at one of the cafés near the Trocadéro or in the Place de l'Alma.

Place de la Concorde, see p. 82. The direct route to the Trocadéro is by the Cours-la-Reine (Pl. R, 15, 12; *II*, *1*), a fine avenue formed by Marie de Médicis in 1616, and traversing the *Quai de la Conférence* from end to end. The quay derives its name from an old gate through which the Spanish ambassadors entered Paris in 1660, to confer with Mazarin on the betrothal of the Infanta Maria Theresa with Louis XIV. — At present both the Avenue and the quay are occupied by buildings in connection with the Exhibition of 1900 (comp. p. 274), which has one of its chief entrances here (Place de la Concorde, p. 84). The public thoroughfare runs provisionally along the bank of the Seine and under the Pont Alexandre III. To the right are the two new *Palais des Beaux-Arts* (pp. 156, 157).

To the left is the new ***Pont Alexandre III.** (Pl. R, 15; *II*), the largest and handsomest bridge in Paris, constructed in 1896-1900 by *Résal* and *Alby*, the engineers, and *Cassien-Bernard* and *Coussin*, the architects. The foundation-stone was laid by the Czar Nicholas II. The bridge consists of a flat steel arch 352 ft. in length, 130 ft. in width, and 25 ft. above the level of the water. At each end is a massive pylon, 75 ft. high, decorated with bronze-gilt groups, representing France at different epochs of its history, by *Lenoir*, *G. Michel*, *Coutan*, and *Marqueste;* the winged horses are by *Frémiet*, *Granet*, and *Steiner*, the lions by *Gardet* and *Dalou*. The parapets are in bronze and copper, and bear tasteful lamp-posts. — On the left bank is the Esplanade des Invalides, see p. 273.

Farther on, to the left, is the **Pont des Invalides** (Pl. R, 14, 15; *II*), adorned with Victories by Diéboldt and Vilain.

To the right, at the corner of the Cours-la-Reine and the Rue Bayard, is the house known as the ***Maison de François Premier** (Pl. R, 15; *II*), a very pleasing example of the domestic architecture of the Renaissance. Francis I. caused this building to be erected at Moret, near Fontainebleau, in 1527, for the reception of Diane de Poitiers, or according to others for his sister Margaret of Navarre, and in 1826 it was transferred to its present site. The façade, the style of which is quite unique and very unlike that of contemporary buildings, finds its closest parallel in the palaces of Venice. On the ground-floor are three large arched windows, to which the three square-headed windows of the upper floor correspond. The ornamentation on the pilasters between the windows and at the corners is singularly rich and elegant. Many of the medallion-portraits (including that of Margaret of Navarre, between the arms of France and Navarre) have been restored. The back is also worthy of inspection, but the sides have been modernised.

The **Pont de l'Alma** (Pl. R, 11, 12; *I*), at the end of the quay, was constructed in 1856 and named in memory of the Crimean campaign. The buttresses are embellished with handsome figures of a zouave and a private of the line by *Diéboldt*, and an artilleryman and a chasseur by *Arnaud*. From the bridge the *Avenue Montaigne* leads to the N.W. to the Rond-Point des Champs-Elysées (p. 158).

To the right from the Avenue Montaigne diverges the *Rue Jean-Goujon* (Pl. R, 12; *I*), which attained a melancholy celebrity in May, 1897, owing to a terrible fire at a charity bazaar, in which 132 persons perished. A memorial chapel, called *Notre Dame de Consolation* (Pl. R, 12; *II*), has been built, from Guilbert's designs, on the site of the disaster (1900).

The next quay, the *Quai Debilly*, leads to the foot of the Trocadéro Park. During the Exhibition this quay will be flanked by 'Old Paris', a picturesque reproduction, by Robida, of the Cité and adjoining quarters as they were in the 16th century.

The Avenue du Trocadéro ascends to the N.W. to the upper part of the Trocadéro Park. In this avenue, on the right, is the —

***Musée de Galliéra** (Pl. R, 12; *I*), in the Italian Renaissance style, by *Ginain*, built by the munificence of the Duchesse de Galliéra (d. 1888; comp. pp. 296, 299). The façade towards the avenue is embellished with statues of Sculpture, Architecture, and Painting, by *Cavelier*, *Thomas*, and *Chapu*. There are other sculptures at the sides: to the right, Pan and a bear, by *Becquet*, The Earth, by *A. Boucher;* to the left, Education of Bacchus, by *Perraud*, Patronage and the Future, by *Icard*. — The entrance, which is in the Rue Pierre-Charron (No. 10), is preceded by a small square with a bronze group representing 'Wine', by *Holweck*. The museum was originally intended for the collections of the Duchesse de Galliéra, but these having been bequeathed to the city of Genoa, it now contains the nucleus of a municipal museum of art and industry. Open free daily, except Mon., 12-4. Catalogue in preparation.

Court. In the arcades on each side are sculptures: on the right, *E. Chatrousse*, History recording the centenary of the Revolution; *Hugues*, Potter; *A. d'Houdain*, War; *Cordonnier*, Maternal happiness; on the left, *Vital Cornu*, Archimedes; *H. Peyrol*, The combat; *E. Chatrousse*, The Nurse; *Girard*, Iphigeneia.

Vestibule. Five marble statues: *Guilbert*, Daphnis and Chloe; *Vital Cornu* (to the right), A woman; *Roufosse*, The first shiver; *Béguine*, Sorceress; *Fontaine*, Fascination. — Large Saloon. This and the following rooms chiefly contain *Tapestries*. The best are the five tapestries of SS. Gervais and Protais, hung above the others. These were executed in the studios of the Louvre about 1650-1655, *i.e.* shortly before the establishment of the Gobelins (p. 268), and represent the flagellation of the saints, after Le Sueur; their execution, after S. Bourdon; the translation of their relics, their appearance to St. Ambrose, and the discovery of their relics, after Ph. de Champaigne. In the upper row also are: Rape of Helen; Ulysses recognizing Achilles among the daughters of Lycomedes (Brussels). Below, from right to left: Achilles armed and consoled by Thetis (Brussels; ca. 1775); Gipsy camp, The falconer (Beauvais; 1770 and 1774); Bivouac, Breaking up camp (Gobelins; 1763); Snares of Marriage, Repast (Faubourg St. Marcel; ca. 1600); Swoon of Armida (Gobelins, 1739). — The glass-cases contain modern articles: porcelain and earthenware by *Chaplet* and *Delaherche;* glass by *L. Tiffany;* enamels: chased silver casket with enamels by *A. Point:* pewter articles by *Baffier*, *Desbois*, *Charpentier*, and *Ledru;* damascened casket by *Gaurin;* chased silver casket by *Barré*. Sculptures: in the centre, *A. Boucher*, Diana; in the corners, *B. de la Vingtrie*, Pandora; *H. Plé*, Wood-echo; *J. A. Pézieux*, Youth; *Vital Cornu*, Sweet lassitude. Busts: *Turcan*, Houdon; *J. Baffier*, Jeannette; *Dalou*, Armand Renaud; **Rodin*, Victor Hugo. — Next Gallery. Ancient Tapestry: in the middle, March (Faubourg St. Marcel); To the right, The Endangered Slumber and Pan and Amymone (Gobelins). Sculptures: *Labatut*, Cato of Utica; *Demaille*, Love; *Perron*, Wreck; *Barreau*, Matho and Salambo; *Levasseur*, The pearl; *Boisseau*, Fruits of war; *M. Moreau*, The future; *Gaspari*, Desolation; *Fouques*, Hound. Numerous drawings by *Puvis de Chavannes*. — The Small Rooms at the ends contain two *Tapestries:* Autumn and Summer (Gobelins) after paintings by Mignard (1678), destroyed with the palace of St. Cloud. Sculptures: *Hercule*, Turenne as a boy; *Gaudez*, Sully as a boy; *Valton*, Wolf; *Gardet*, Danish wolf-hound. — Last Room, next the vestibule. *Tapestries:* Summer and a Pastoral Scene (Gobelins). Sculpture: *Hercule*, Primroses; *Debois*, Bust; *A. Moncel*, Ivy. Pewter fountain, by *Charpentier*. Also water-colours, wood-carvings, enamels, engraved glass, cameos, etc.

An *Equestrian Statue of Washington* (p. 169), by Dan. French, is to be erected in 1900, at the cost of some American ladies, in the Place d'Iéna, to the W. of the museum. A few yards farther on,

to the right, rises the handsome ***Musée Guimet** (Pl. R, 12; *1*), less richly decorated but not devoid of originality, with a rotunda at the angle, surmounted by a colonnade and cupola. It contains the extensive and valuable collections presented to the state in 1886 by M. Em. Guimet of Lyons, consisting mainly of a *Museum of the Religions of India and Eastern Asia*, but including also a *Library* and collections of *Oriental Pottery* and of *Antiquities*. — The museum is open daily, except Mon., from 12 to 4 or 5 (see p. 56), but only one of the three divisions (groundfloor, 1st floor, 2nd floor) is shown on any one day. The days of the week on which each division is open are regularly alternated; thus if the groundfloor be open on Tues. in any particular week, the 1st floor will be open on the next Tues., and the 2nd floor on the Tues. following. The chief objects only are noticed here. Explanatory labels are attached to the exhibits. Short illustrated catalogue (1897), 1 fr. Sticks and umbrellas must be given up (no fee). Keeper, *M. L. de Milloué*. — Public *Lectures* are given here at 2.30 p.m. on Sun. in winter.

Ground Floor. The ROTUNDA contains a few Roman sculptures and masks found in Antinoë (Egypt).

GALERIE D'IÉNA, to the right: **Chinese Pottery*. — 1st Section: Development of the manufacture. Case 1. Seladon (the earliest specimens); pale-green porcelain from Nankin (15th cent.). Case 2. Pottery manufactured at a high temperature (marbling, etc.). Case 3. 'Crackle' porcelain. Cases 4 & 5. Modern ware from Nankin and Canton. Case 6. Imitations of ancient porcelain. — 2nd Section: Development of colour. Case 7. Earthenware ('boccaros'). Cases 8-13. White, blue, red (oxide of copper) and gold, green, violet (magnesium), yellow (cadmium), and pink varieties. — 3rd Section: Chronological collection from the 10th to the end of the 18th cent., the finest dating from the time of Khien-Long (1736-96; Case 17).

GALERIE BOISSIÈRE, to the left: **Japanese Pottery* and *Bronzes*, arranged as far as possible according to artists and provinces. — 1st and 2nd Sections: Case 1. Corean pottery. Case 2. Articles used in the ceremony of making and serving tea. The ritual of this ceremony dates from the 16th cent., and the various gestures and expressions may be used only over the tea. In the centre is the master of ceremonies (Tschadjin). Case 3. Seto. Case 4. Corea and Soma. Cases 5-9. Tokio, Owari, etc. In the centre are a bronze temple lamp and large lacquered vases from the province of Hizen. — 3rd & 4th Sections: 'Dagoba' or bronze reliquary, of the 16th cent.; vases and kakemonos (paintings on silk). Cases A-N, in the centre, contain a collection of 2700 'koros', or incenses-boxes. — 5th Section: Case 13. Fayence by the artist Gonzaëmon. Cases 14 & 15. Province of Kaga. Case 16. 'Raku' fayence; large lacquered vase in fayence. — 6th Section: modern ware from Kioto; Bizen stoneware in imitation of bronze. — 7th Section: fayence made by ladies and other amateurs; Kioto ware; works by the potter Ninseï (18th cent.); bronze lamp.

The COURT, reached by a door under the staircase, contains casts of the large door of a Buddhist temple at Sanchi.

The GALERIE SUR COUR contains *Collections from Siam and Cambodia*. Room I. Reproduction of an elephant (Siam); Annamite temple and palace; Indian processional carriage. — Room II. Sandstone statues of Brahmanic deities. — Room III. Model of the gate of the citadel of Angkor-tom; cinerary urns. — Room IV. Collection of Buddha-padas (footprints of Buddha). On the walls of the last three rooms is the cast of a frieze of a royal procession, from Angkor-vat.

First Floor. In the Rotunda is the *Library*. At the entrance are statues of Mondshu and Fughen, the two chief disciples of Buddha, upon a lion and an elephant; and two reliquaries. The *Paintings* in the Rotunda

and following galleries, by Regamey, represent Oriental scenes, religious ceremonies, priests, etc.

The Salle des Parsis to the left of the entrance to the Galerie d'Iéna, contains a model of the tower of the dead, at Bombay, in which the Parsees (followers of Zoroaster) expose their dead to be devoured by vultures; groups of Parsees at the ceremony of the 'Yasna'; and so forth.

Galerie d'Iéna, to the right, as we face the staircase: **Religions of India and China.* — Room I. Vedic religion, Brahminism, and the modern Hindu religion (cult of Brahma, Vishnu, and Siva, the triad representing the creating, preserving, and destroying principles). Wood-carvings from chariots of Brahma; articles used in religious services; representations of temples. In the centre is a bronze figure of Lakshmi, the Indian Venus (16th cent.); to the left, Vishnu in black basalt; representations of temples. — Room II. Buddhism, the worship of Sakya-Mooni or Buddha, the 'perfect sage'. 1st Section: In the centre, bronze *Statue in a halo of flames. In Case 8, Ganessa, god of science, with four arms and an elephant's head. Cases 9-11. Statuettes, vases, goblets, bronze bells, sacred books, and other articles used in worship. Case 12. Sect of the Jains, a Buddhist sect allied to Brahmanism. Case 13. Marionettes and ornaments from Java. — 2nd Section: to the left, Lamaism, or Thibetan Buddhism, in which spirits, demons, and magicians play a prominent part. Case 14. Mandala, or representation of the world in bronze-gilt. Cases 15 and 16. Statuettes: Jigsbyed, a god with ten heads, thirty-four arms, and sixteen legs, holding a woman with three eyes; Dakinis, goddess of evil, with a lion's head and fiery hair. To the right, Religions of China. Case 17. Buddha in his three states (birth, penitence, transfiguration); Kouanyin, goddess of charity, with twelve arms. Case 18. *Drawings dating from 1081, illustrating the legend of Hariti, the devourer of children. Case 20. Transformations of Kouanyin. Case 21 and 3rd Section: Taoism, or Chinese pantheistic idolatry; statuettes, MSS., coloured drawings, geomantic compasses (for soothsaying). Case 21. Fine bronze statue of the philosopher Lao-Tse, founder of this religion, on a buffalo (16th cent.). Cases 22, 23. Inferior deities and spirits. Case 24. *Eleven boxwood statuettes (18th cent.), representing celestial deities; paintings on silk; Chinese coins, the most ancient, in the shape of bells, dating from 2300 B. C. Case 25. Indian deities. Case 26. Beautiful urns used in ancestor-worship. Case 27. Confucianism, the imperial religion in China, involving ancestor-worship. — Room III. **Salle de Jade* or Gem Room, with numerous articles of jade, a stone highly prized in China, many of which come from the imperial Summer Palace in Pekin. The glass-cases at the back contain sceptres of mandarins and other valuables.

Galerie sur Cour. *Indo-China Collections.* 1st Section: Cambodia (mixed Brahminism and Buddhism). — 2nd and 3rd Sections: Laos, Burma, Siam (pure Buddhism), Anam and Tonkin (mixture of Taoism and Buddhism). Statues, statuettes, MSS., books, musical instruments, fans, coins, etc. — 4th Section: Shamanism; Siberian Buddhism; and religion of the island of Amoy (marionettes for mystery-performances) — *Rotunda.* *Model of a temple in Amoy; religious scenes; marionette-theatre. — We traverse a room with specimens of Japanese industrial art: combs, comic statuettes, medicine-boxes, sabres and hilts, lacquered boxes, etc. — We now pass through the Galerie Boissière, in order to begin at the end next the staircase.

Galerie Boissière: **Religions of Japan.* — Room I. 1st and 2nd Sections: fine statue of Ida-Ten, god of prayer and peace. Shintoism (to the left), the national religion, which has no idols but only symbols of the Supreme Being, and the temples of which are always closed; Buddhism, six different sects; statues statuettes, priests' vestments; fine bronze statuettes and kakemonos (Cases 5 and 7). At the end of the 2nd section are two statues of the god of travellers, and two bronze vases, with representations of the death and ascension of Buddha. — Room II. Model of a **Mandara* or pantheon, with nineteen personages. The central group represents Dainiti, the highest perfection, and beings who have become 'buddhas', with the eye of wisdom in the centre of their foreheads; those to the right and left represent their transformation into beings whose end

is the salvation of souls by gentleness or by violence. Around are brasiers, fountains, gongs, statue of Sakya-Mooni dying, other figures of deities, etc. By the walls are seven large statues on pedestals and twelve figures in carved wood, representing the hours of the day and the signs of the Zodiac. — Room III. 1st Section: Japanese and Chinese legends. Curious statuettes, often of admirable execution: Case 14, aged devil in the guise of a monk; bell-bearer with long legs; fox as priest; in Case 15, the philosopher Tekiai breathing forth his soul; in Case 17, god of good fortune. — 2nd Section: statue of Yiso, guardian deity of children; historical articles, very interesting statuettes; lion and lioness as guardians of a temple (13th cent.); wooden statue of a pilgrim (to the left). — Room IV. Chapel in gilded wood; statues of Amida, one of the immortal 'buddhas'. In the centre, curious figure of the philosopher Dharma rising from his tomb. Behind, bronze statues (18th cent.) including the philosopher as beggar (the little flag in his mouth represents his soul); men with long legs and long arms.

Second Floor. The ROTUNDA, supported by caryatides, contains *Paintings* of religious scenes in China, Ceylon, and elsewhere, by Regamey.

GALERIE D'IÉNA: *Japanese Paintings*, drawings, albums, and engravings (chiefly 18th and 19th cent.). *Graeco-Roman Antiquities:* Statuettes of Bacchus, Apollo, Juno, and Æsculapius; busts (fine Greek head by the window to the right); terracottas; vases. — GALERIE SUR COUR. Gallo-Roman bronze vessels from Vienne; gold ornaments, cameos, and intaglios; Etruscan vessels in black clay; votive statuettes in bronze. Objects from tombs in *Cappadocia* and elsewhere. Objects from *Corea*.

GALERIE BOISSIÈRE: *Egyptian Antiquities*. Coffins with mummies; objects found in graves; reproductions of sepulchral paintings (ca. 6000 B. C.); marble statue of Diana of Ephesus (modern); small bronzes; historical articles; sacrificial table; statue of Isis; Assyrian cylinders and seals; Alexandrian deities.

A little to the right of the Musée Guimet the Avenue d'Iéna passes the *Place des Etats-Unis* (Pl. R, 12; *I*), at the other end of which is a bronze **Group of Washington and Lafayette*, by Bartholdi, presented by several Americans in 1895 in commemoration of the aid of France in securing the independence of the United States.

The Avenue du Trocadéro (p. 165) and the Avenue Kléber, leading from the Arc de l'Etoile, end at the —

PLACE DU TROCADÉRO (Pl. R. 8, 9; *I;* Metropolitan Railway, tramways D, J, and AE, omnibus-line B), which bears the name of one of the forts of Cadiz captured by the French in 1823. The Place, which lies behind the Palais of the same name, contains the Madagascar section of the Exhibition of 1900.

The **Palais du Trocadéro** (Pl. R, 8; *I*), which occupies a height above the Seine, is a huge building in the Oriental style, designed by *Davioud* and *Bourdais* for the Exhibition of 1878. The central portion consists of a circular edifice 63 yds. in diameter and 180 ft. in height, surmounted by a dome, and flanked with two minarets 270 ft. high. On each side is a wing in the form of a curve, 220 yds. in length, so that the whole edifice presents the appearance of an imposing crescent. On a level with the spring of the dome is a gallery adorned with thirty statues representing the arts, sciences, and various industries. The dome itself is surmounted by a colossal statue of Fame, by *A. Mercié*.

Concerts are often given in the elaborately-decorated *Salle des Fêtes*, which contains an immense organ by Cavaillé-Coll and has seats for 6000 persons (adm. at other times by order from the secretary of the Beaux-Arts, Rue de Valois 3). The *Galleries* (café-buffet) and *Balconies* command an admirable *View of Paris (best at sunset). Visitors may ascend by a lift (50 c., on Sun. 25 c.), in the N.E. tower.

The Palais du Trocadéro contains important museums of Comparative Sculpture (casts) and of Ethnography. — The ***Musée de Sculpture Comparée** occupies the left wing and part of the right wing of the building. The casts are mainly illustrative of the chief types of monumental sculpture since the middle ages, but, for the sake of comparison, there are a few casts of ancient and other works of a different class. The sculptures are arranged chronologically. Explanatory labels are attached to each cast. Director, *M. E. Harancourt*. Catalogue (1890) 1 fr.; Illustrated Catalogue of the Monuments of the 14-15th cent. (1892) 4 fr. Admission, see p. 56.

The **Ethnographical Museum** is on the first floor of the central building. To reach it we ascend the staircase nearly opposite the entrance to the Museum of Casts. Explanatory labels. Directors, *MM. Hamy* and *Landrin*. Admission, see p. 56. — The staircase is embellished with fine stained-glass windows. The museum consists mainly of objects from America, the islands in the Pacific Ocean, and Africa, besides specimens from the N. and E. of Europe. The collection of French provincial costumes, in the room to the right, is highly interesting.

The Parc du Trocadéro is not large, but it is tastefully laid out and well kept up, though at present it has been greatly altered for the Colonial Section of the Exhibition of 1900. The terrace in front of the central building of the Palais is embellished with six figures in gilded bronze: Europe, by *Schoenewerk*, Asia by *Falguière*, Africa by *Delaplanche*, N. America by *Hiolle*, S. America by *Millet*, and Australia by *Moreau*. Below the terrace gushes forth a large *Cascade, which descends to a huge basin, 196 ft. in diameter, surrounded by a bull, a horse, an elephant, and a rhinoceros in bronze, by *Caïn*, *Bouillard*, *Frémiet*, and *Jacquemart*. Under the arches flanking the cascade are allegorical figures of Water, by *Cavalier*, and Air, by *Thomas*. — At the corner of the Rue Lenôtre is a *Panorama of the Battle of Jena*, by Poilpot, with 11 dioramic views of scenes of the Revolution, the Consulate, and the Empire.

Below the middle of the park the Seine is crossed by the **Pont d'Iéna** (Pl. R, 8; *I*), constructed in 1809-13 to commemorate the victory of that name (1806) and enlarged in 1900. It is adorned with eagles and with four colossal horse-tamers (Greek, Roman, Gaul, and Arab). Beyond the bridge is the *Champ-de-Mars* (p. 282), with the *Eiffel Tower*, the *Grande Roue*, and various buildings constructed for the Exhibition of 1900.

II. PASSY AND AUTEUIL (BOIS DE BOULOGNE).

Passy, in which the Trocadéro is situated, is one of the communes annexed to Paris in 1860. Its lofty and healthy situation has long made it a favourite place of residence, and it contains numerous handsome private mansions near the Bois and the Trocadéro, many of them built since the last two exhibitions here.

The Avenue Henri Martin (Pl. R, 8, 9, 6; tramway N), continuing the Avenue du Trocadéro, leads straight from the Trocadéro to the Bois.

On the height to the left, near the palace, is the Cemetery of Passy (Pl. R, 8; *1*), with some fine monuments. Entrance in the Rue des Réservoirs, reached by ascending a flight of steps from the Place du Trocadéro. Immediately to the right, inside, is the mausoleum of *Marie Bashkirtseff* (d. 1884), by Emile Bastien-Lepage, the exterior of which is covered with allegorical and other details in doubtful taste. Within is a good bust of Mlle. Bashkirtseff, with a MS. vol. of her diary, her palette, and other relics.

The Avenue Henri Martin passes near the *Lycée Janson de Sailly* (on the right; 2000 pupils) and, a little farther on, the *Mairie of the 16th Arrondissement* (on the left), the latter of which contains paintings by Ch. Chauvin. Farther on, to the right, between this Avenue and the Avenue Victor Hugo, is a square with a *Statue of Lamartine* (1790-1869), in bronze, by Vasselot, adjoining which is the copious *Artesian Well of Passy* (covered). At the point where these avenues meet, a few yards farther on, is the *Avenue du Trocadéro Station* (Pl. R, 6) of the Chemin de Fer de Ceinture.

At this point the *Ligne du Champ-de-Mars* diverges to the left. It is mostly underground, and passes under the heights of Passy by means of a covered gallery and two tunnels (275, 375, and 300 yds. in length). There are stations in the Rue Boulainvillers (Pl. R, 5), between the tunnels, and on the quay of the right bank. The line then crosses the Seine to the *Ile des Cygnes*, by the bridges mentioned on p. 172, and goes on along the Ligne des Moulineaux to the Champ-de-Mars (p. 282).

In the Rue Singer, at the corner of the Rue Raymond (Pl. R, 5), is a tablet with an inscription to the effect that *Benjamin Franklin* lived here in 1777-85, when envoy to France, and placed on the house the first lightning conductor ever made in France.

The *Porte de la Muette*, not far from the great lake (p. 161), is one of the chief entrances to the *Bois de Boulogne* on this side. *La Muette* (Pl. R, 5) is a relic of a former royal hunting-lodge, where there was perhaps a kennel of hounds ('muette' for 'meute'). Its pretty park is now private property and closed to the public.

To the S.W. is the *Ranelagh*, a triangular grass-plot occupying the site of the public establishment of that name, which, like its London namesake, was famous at the end of last century for its banquets, masquerades, and fêtes. Adjacent are the station of the Chemin de Fer de Ceinture and the office of the tramways, near which is the handsome *Monument of La Fontaine* (1621-95), with his bust, a statue of Fame, and figures of the fabulist's favourite animals, in bronze, by Dumilâtre. Adjacent, to the left, a statue of Caïn by *Caillé;* to the right, a Fisherman, with the head and the lyre of Orpheus, by *Longepied;* 'Fugit Amor', by *Damé*, etc. A military band plays here on Thurs. in summer (see p. 38).

Auteuil, annexed, like Passy, to Paris in 1860, a quiet suburban district with numerous villas, lies to the S.W., between the Seine and the Bois de Boulogne. A pleasant route leads thither from the Ranelagh, passing between the lakes in the Bois de Boulogne (p. 161) and the racecourse of Auteuil (p. 161). It may also be reached from

the station of Passy viâ the handsome *Rue Mozart* (1 M.; Pl. R, 5, 4), which is traversed by a tramway. From the station of Auteuil, near the Bois (Pl. R, 1), tramways run to the Madeleine, St. Sulpice, and Boulogne (p. 293). Here also begins the immense **Viaduct* of the Chemin de Fer de Ceinture, $1^1/_4$ M. long, constructed throughout of masonry, with several galleries for foot-passengers beneath the line, and 234 arches. It ends with the **Pont d'Auteuil* (Pl. G, 4), where the viaduct proper rises between two carriage-roads.

In the Rue d'Auteuil rises the Romanesque church of *Notre Dame d'Auteuil*, restored in 1877-81 by Vaudremer. To the right is the *Maison Chardon-Lagache*, and behind are the handsome *Institution Ste. Périne* and the *Maison Rossini*, three charitable houses. The **Pont Mirabeau** (Pl. R, 4), an iron bridge with statues by Injalbert (1895-97), crosses the Seine at the end of the Rue Mirabeau. The central arch has a span of over 300 feet.

To the S.W. of the Porte d'Auteuil, on the S. margin of the Bois de Boulogne, lies the *Etablissement Horticole* or *Fleuriste*, a large municipal nursery-garden for the supply of plants for the public promenades of Paris (open daily, 1-6, in the second half of April, when the azaleas are in blossom; at other times by permission of the director, M. Bouvard, Hôtel de Ville).

We may return from Auteuil either by the Chemin de Fer de Ceinture (see the Appx., p. 34), by tramway (p. 160), or by steamer (Appx. p. 35). — At the lower end of the *Ile des Cygnes*, on the *Pont de Grenelle* (Pl. R, 4, 7), is a reduced copy in bronze of the statue of *Liberty enlightening the World*, by Bartholdi, in New York Harbour.

5. Halles Centrales, Conservatoire des Arts et Métiers, and Père-Lachaise.

The best time to visit the Halles Centrales is early in the morning. For this walk a day should be chosen on which the Conservatoire des Arts et Métiers is open (*i.e.* Sun., Tues., or Thurs.). — Luncheon may be taken at one of the following restaurants: *Bouillons Duval*, Rue de Turbigo 3 (near the Halles Centrales), Rue de Turbigo 45 (near the Rue St. Martin), and Place de la République; *Bouvalet*, Boul. du Temple 29-31; *Du Cercle* and *Des Nations*, Boul. St. Martin 15 and 47, S. side; *Lecomte*, Rue de Bondy 48 (N. side of the Boul. St. Martin); *Plat-d'Etain*, Rue St. Martin 326, near the Conservatoire des Arts et Métiers.

I. FROM THE PALAIS-ROYAL TO THE HALLES CENTRALES. ST. EUSTACHE.

Palais-Royal, p. 60. Following the Rue de Rivoli or the Rue St. Honoré to the E., we soon reach the newer part of the *Rue du Louvre* (Pl. R, 20, 21; *III*), which was prolonged to the N. in 1888 as far as the Rue Etienne Marcel and the Hôtel des Postes (p. 173).

In a circular space to the right rises the **Bourse de Commerce** (Pl. R, 20; *III*), formerly the *Halle au Blé* or corn-exchange, converted to its present use in 1888-89 by *Blondel*. The nucleus is a rotunda, 46 yds. in diameter, 106 ft. high, with an iron roof, originally built in 1662, burnt down in 1802, and rebuilt in 1811. Fronting the Rue du Louvre is a new façade, with four Greek col-

umns, 65 ft. high, above which is a pediment with sculptures, by *Croisy*, representing Paris, Trade, Industry, Art, and Architecture. The interior of the dome is embellished with frescoes of East, West, North, and South, by *Clairin*, *Luminais*, *Laugée*, and *Lucas*. The exchange is open daily, except Sun., from 9 to 6 (to 7 on Wed.; business-hours 1-3). — In front, on the other side of the street, is a fluted Doric column, 100 ft. high and 10 ft. in diameter, erected in 1572 by order of Catherine de Médicis, for the purpose, it is said, of astrological observations. — Behind the Bourse de Commerce are the Halles Centrales (see below).

The **Hôtel des Postes** (Pl. R, 21; *III*), rebuilt in 1880-84, to the right of the Rue du Louvre, a little farther on, cannot lay claim to great architectural importance. It is, however, of immense size, occupying the whole of the area enclosed by the Rue Etienne-Marcel on the N., the Rue du Louvre on the W., the Rue Gutenberg on the S., and the Rue Jean-Jacques-Rousseau on the E. The main public entrance is in the Rue du Louvre. Most of the offices in direct communication with the public are united in a large colonnade or hall; the Poste Restante and telegraph offices are in a separate room, to the right. Behind is the loading-yard, used by the post-vehicles; the sunk floor accommodates the stamping offices, the apparatus for the pneumatic post, and the stables. On the first floor are the sorting and distributing offices; on the second, the diligence offices and official dwellings; and on the third, the archives and stores. — Postal regulations, etc., see p. 28.

In the adjacent Rue Gutenberg is the *Hôtel des Téléphones*, built of glazed bricks like those of the monuments from Susiana and Chaldæa in the Louvre (p. 145). — Place des Victoires, etc., see p. 192.

The ***Halles Centrales** (Pl. R, 20, 23; *III*), a vast structure, chiefly of iron, and covered with zinc, erected by the architect *Baltard* (d. 1874), are reached hence viâ the Rue Coquillière, which diverges to the left from the Rue du Louvre a little farther down. These 'halls' consist of twelve pavilions, between which run covered streets, 48 ft. wide and 48 ft. in height, and they are intersected by a boulevard 105 ft. in width, descending towards the Rue de Rivoli. The whole market covers an area of 22 acres. Under the Halles are cellars of similar area and 12 ft. high, chiefly used for the storage of goods, etc.; those under the pavilion next the Rue Berger contain municipal electric motors. The front pavilions are occupied by retail-dealers, those behind by wholesale merchants, whose business also extends into the neighbouring streets in the early morning-hours.

The provisions for the daily market begin to arrive on the previous evening, and by daybreak the market is fully stocked. It is estimated that about 15,000 vehicles are employed in this traffic. The sales by auction to wholesale dealers last from 3 till 8 a.m. in summer (4-9 in winter) after which the retail traffic begins. About 500,000 fr. per day are realised

in the wholesale market alone. The supplies, many of which come from Algeria, include meat, fish, poultry, game, oysters, vegetables, fruit, butter, and cheese. The show of cut flowers, especially in summer, is a charming sight.

The produce annually brought to the Halles Centrales represents but a fraction of the food consumed in Paris, as not only are there several other 'Halles', but many dealers import their own goods without the intervention of a market. According to the most recent calculations the average annual consumption per head of the population amounts to 325 lbs. of bread, 186 quarts of wine, etc., 137 lbs. of meat, and 23 lbs. of fish. Reckoning the population at 2,536,800, we find that this amounts in round numbers to 824,400,000 lbs. of bread, 456,000,000 quarts of wine, 538,700,000 lbs. of meat, and 67,500,000 lbs. of fish, of the value of fully a milliard of francs. Thus the daily bill of Paris for meat, wine, and bread alone amounts to about 3 million francs or 120,000*l.*

The ***Church of St. Eustache** (Pl. R, 21, 20; *III*), situated at the *Pointe St. Eustache*, to the N.W. of the Halles Centrales and at the end of the Rue Montmartre and Rue de Turbigo, is one of the most important churches in Paris. It was erected in 1532-1642, and presents a strange mixture of degenerate Gothic and Renaissance architecture. The disposition of the building is that of a Gothic church of the 15th cent., but the arches are round instead of pointed, the buttresses are in the form of composite pilasters, and the pillars consist of columns of different orders placed one above another. The ornamentation is in the Renaissance style. The ponderous W. portal, with its Ionic and Doric columns, was added in 1755. The funeral rites of Mirabeau were solemnised in 1791 in this church, from which the body was conveyed to the Panthéon; and here was celebrated the Feast of Reason in 1793. In 1795 the church was turned into a temple of agriculture.

The INTERIOR (entrance by the chief portal or by a side-door near the Rue Montmartre) consists of a graceful and lofty nave and double aisles, and is 348 ft. in length, 144 ft. in width, and 108 ft. in height. The chapels, entirely covered with painting, contain some fine *Frescoes, illustrating the history of the saints to whom they are dedicated. The paintings in the 4th and 5th chapels to the right are by *Gourlier* and *Magimel*. The former also contains a marble relief of the Marriage of the Virgin, by *Triqueti*, and the latter an Ecce Homo by *Etex* and a figure of Resignation by *Chatrousse*. — In the S. transept are bas-reliefs by *Devers*, six statues of Apostles by *Debay*, and frescoes by *Signol*. — Farther on are five chapels adorned by *Larivière*, *Vaugelet*, *Lazerges*, *Cornu*, *Pils*, *Damery*, *Biennoury*, and *Signol*. — The *Chapelle de la Vierge*, which we next reach, was added at the beginning of the present century. Over the altar is a fine statue of the Virgin by *Pigalle* (d. 1785). The frescoes are by *Couture* (d. 1879). — The next chapel, with frescoes by *Bézard*, contains the monument of *Colbert* (d. 1683), the able minister of finance of Louis XIV., consisting of a sarcophagus of black marble, with a kneeling figure of Colbert in white marble, by *Coyzevox* (d. 1720). At one end is a statue of Abundance by *Coyzevox*, at the other end one of Religion by *Tuby* (d. 1700). — The five other chapels flanking the choir contain frescoes by *Delorme*, *Basset* (early frescoes restored), *Perruz*, *Pichon* (St. Geneviève), and *Félix Barrias* (St. Louis). — The short N. transept is also adorned with bas-reliefs and frescoes by the same masters as those in the S. transept, and statues of Apostles by *Crauk* and *Husson*. Above a bénitier is a fine group of Pope Alexander I., by whom the use of holy water was introduced. — Handsome N. portal, which faces a lane leading to the Rue Montmartre. Beyond the transept is the chapel of St. Eustache, who was a Roman general

under the Emp. Titus, with frescoes by *Le Hénaff*. Lastly, four chapels with paintings by *Basset* (restorations), *Riesener*, *Marquis*, and *Glaize*.

The high-altar in white marble, the modern pulpit in carved wood by *Moisy* and *Pyanet*, the woodwork of the 'banc d'œuvre' (stalls), and the *Organ* (one of the best instruments in Paris) are also worthy of note.

St. Eustache is perhaps the leading church in Paris for *Religious Music*, which is performed with the aid of an orchestra on important festivals.

The Halles occupy the old Marché des Innocents, which was once adorned with the **Fontaine des Innocents**, a tasteful Renaissance work by *Pierre Lescot*, but frequently altered. The fountain now occupies the centre of a square to the S.E. (Pl. R, 23; *III*), on the other side of the Halles. It originally stood with its back to the church of the Innocents (demolished in 1783), and had three arches only. It now presents the form of a square pavilion, the S. side, as well as the six steps of the base, having been added. The older figures of Naiads on the piers of the arches are by *Jean Goujon*, the three new Naiads by *Pajou*. Above are a rich entablature and an attic story with reliefs by different artists.

II. FROM THE HALLES CENTRALES TO THE CONSERVATOIRE DES ARTS ET MÉTIERS AND THE PLACE DE LA RÉPUBLIQUE.

The *Rue de Turbigo* (Pl. R, 21; *III*), a handsome new street about $^3/_4$ M. long, beginning at the *Pointe St. Eustache*, at the end of the Rue Montmartre, leads to the Place de la République (p. 74). It soon crosses the Rue Etienne-Marcel (p. 172), in which rises the *Tour de Jean sans Peur*, a fine specimen of the defensive architecture of the 15th century. This tower, with its pinnacles and pointed arches, once belonged to the Hôtel de Bourgogne, where the Confrères de la Passion established their theatre in 1548. Corneille's 'Cid' and Racine's 'Andromaque' and 'Phèdre' were here performed for the first time. A handsome spiral staircase in the interior leads to the top. (Apply at 23 Rue Tiquetonne, at the back.)

Farther on, the Rue de Turbigo crosses the *Boulevard de Sébastopol*, which we follow to the left. At the end of a side-street, on the right, rises St. Nicolas-des-Champs (p. 178). Farther on, also on the right side of the boulevard, is the pleasant Square des Arts et Métiers (Pl. R, 24; *III*). In its centre rises a column surmounted by a Victory in bronze, by *Crauk*, with a pedestal bearing the names of the Crimean victories. On each side are small basins, adorned with bronze figures of Agriculture and Industry, by *Gumery*, and Commerce and the Arts, by *Ottin*. On the S. side of the square is the *Théâtre de la Gaîté* (p. 34).

The ***Conservatoire des Arts et Métiers** (Pl. R, 24; *III*), the great industrial museum of Paris and also important as a teaching institution, was founded by decree of the Convention in 1794. The first idea of such an institution is attributed to Descartes (1596-1650), and it was put in practice by the celebrated engineer *Vaucanson*, who bequeathed to the state in 1783 his collection of ma-

chines, instruments, and tools, for the instruction of the working classes.

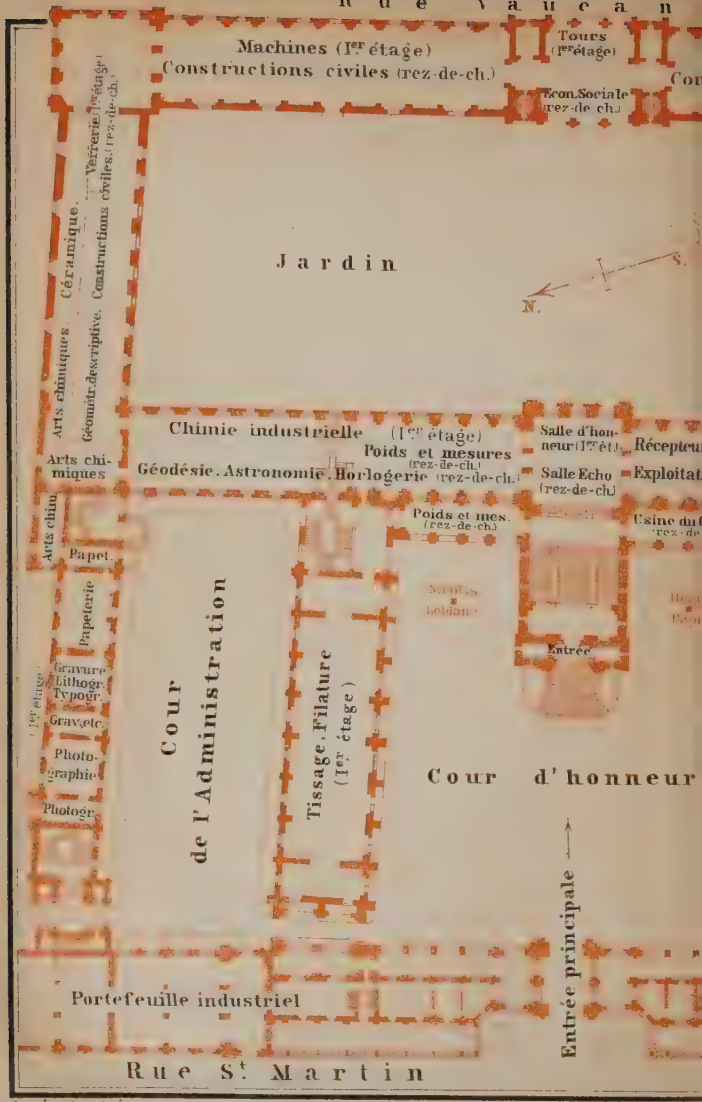
Since 1799 the collection has occupied the former Cluniac *Priory of St. Martin des Champs*, built in 1060 on the site of an earlier abbey and secularized in 1789. The building, though restored, altered, and completed in 1845, is not yet quite disengaged from other edifices. The former church and refectory are the most interesting of the extant ancient parts. A small portion of the fortified enceinte (12th cent.) still stands on the N., but can hardly be seen; one of its towers has been re-erected to the left of the façade towards the Rue St. Martin. Beside this tower is the *Fontaine du Vertbois*, dating from 1712. The façade of the former *Church*, an interesting structure of the 11-13th cent., to the S., may be seen from the Rue St. Martin, through the railing. In front of it is the *Monument of Boussingault* (1802-1887), the chemist and agricultural writer, consisting of a bust on a pedestal preceded by bronze statues of Science and an Agriculturalist, by Dalou. The old *Refectory* (13th cent.), to the right of the main court, a beautiful Gothic hall with aisles, is attributed to Pierre de Montereau, the architect of the Sainte-Chapelle (p. 221). The *Library* (over 40,000 vols.) which it contains is open on Sun., 10-3, and on weekdays, except Mon. and holidays, 10-3 and 7.30-10.

The projecting edifice with a platform, in the Cour d'Honneur, in which is the entrance to the *Museum, is a handsome modern addition, but so planned that the visitor has to ascend twenty-two steps and descend twenty-four before reaching the groundfloor. Beside the first staircase, to the right, is a bronze *Statue of Papin* (1647-1714), discoverer of the elasticity of steam, by Millet; to the left, one of *Nic. Leblanc* (1742-1806), the inventor of the process of extracting soda from sea-salt, by Hiolle.

Admission, see p. 56. Sticks and umbrellas need not be left. — The exhibits (upwards of 14,000) are divided into 24 categories, distinguished by capital letters, each category embracing several sub-divisions denoted by small letters. All the articles bear explanatory labels. The accompanying plan will enable the visitor to choose his own course; and only the main divisions of each part are here mentioned. — Director, *M. G. Tresca.*

Ground Floor. — The Vestibule, or '*Salle de l'Echo*', contains a model of the screw-steamer 'Danube' (1855), and a fine collection of Siberian jade and graphite, illustrating the numerous industrial applications of the latter mineral. The acoustic properties of the Salle de l'Echo resemble those of the Whispering Gallery at St. Paul's in London: words spoken quite softly in one corner of the saloon are distinctly audible in the angle diagonally opposite.

West Wing (*Mining* und *Metallurgy*). Salle 1. Models of mines; tools, machinery, and apparatus for sinking mines. Round the room, specimens of minerals. — Salle 2 (to the right of Salle 1). Model of



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the iron-works of Creusot; models of artillery, turret-forts, etc. — Salle 3 (next S. 1). Models of iron-works and foundries; cabinets containing ore, raw iron, etc. — Salle 4. Apparatus for forging and welding iron. — Salle 5 (parallel to S. 3). Iron and steel rolling and forging. — Salle 6. Models of workshops of various kinds. — Salle 7 (next S. 4). *Wood Industries.*

A passage, with agricultural implements, leads to the —

Former Church *(Grande Salle des Machines).* In the nave are various large machines, printing-machines, cycles; also a diagram showing the coal-production of France in 1789-1888. Opposite the entrance are a pendulum invented by Foucault, showing the movement of the earth on its own axis, and a glass globe about 5 ft. in diameter. In the choir, Cugnot's steam-carriage (1770); ploughs.

South Gallery (to the right as we return). *Agriculture.* Valuable collection of ploughs and other agricultural implements; heads of cattle; anatomical specimens; samples of grain and fruit.

East Wing. This whole wing, known as the 'Galeries Vaucanson', contains models of buildings and technical constructions of all kinds *(Constructions Civiles).* — Room 1. Agricultural buildings and apparatus; heating and ventilating apparatus; baths. — Central Room II. Social economy, provident institutions. — Room III. Models of locks and harbours; railway and bridge construction; large model of the Viaduct of Garabit (Cantal). — Room IV. Excavating machines and dredgers; cranes; models of the bridge of El Cinca in Spain and of two lighthouses.

North Gallery. Several rooms and a parallel corridor are occupied by building materials, tools, and models of factories. — Two rooms are devoted to geometry and drawing *(Géométrie descriptive).* — The corner room and the N. portion of the adjoining —

West Wing *(Geodesy, Astronomy,* and *Horology)* are devoted to instruments of precision, chronometers, clocks, and watches. — The last room, on a lower level, contains *Weights and Measures,* ancient and modern, French and foreign. — We now regain the Salle de l'Echo (p. 176), and ascend the staircase to the —

First Floor. Central Room, or *Salle d'Honneur,* at the top of the staircase. Apparatus made by Lavoisier, the chemist, or used in his laboratory; original machines and apparatus.

West Wing (to the right). *Mechanical Recipients* of force, such as wind-mills, water-wheels, turbines, etc. *Steam Engines* and parts of steam-machines. *Railway Collection,* including a model of the first locomotive with a tubular boiler, constructed by Marc Séguin in 1827. — Last Room: *Mechanics.*

The staircase at the S. end of this wing ascends to two new rooms on the *Second Floor,* containing lamps, electric machines, and the like.

South Wing. *General Physics.* Apparatus for the investigation of fluid and gaseous bodies; *Electricity, Magnetism, Heat.* — Room at the end: *Meteorology.*

East Wing ('Galeries Vaucanson'). Room I. *(Physics).* Acoustics and Optics; farther on, Telegraphy, Telephones. — Central Room II. Turning-lathes and specimens of turned work. Several machines by *Vaucanson.* — Room III. *Tools* and *Machine Tools;* motors, pumps, hydraulic machines. The last room on this side and the —

North Wing *(Verrerie, Céramique)* are devoted to *Glass* and *Pottery.* In Room III are the 'Coupe de Travail', a large vase in Sèvres porcelain designed by Diéterle, and a porcelain statue of Bernard Palissy. — Salle IV *(Chemical Arts).* Manufacture of chemicals; dyeing and printing of textile fabrics and of wall-papers. — To the right is the N. portion of the —

West Wing *(Industrial Chemistry)*, where the arts of brewing, soap-boiling, candle-making, distilling, etc., are illustrated.

Straight on from the N. wing we enter the —

North Transverse Building. Rooms I-III *(Papeterie). Paper Making:* raw materials, machinery, and finished products. The windows to the right afford a view of the old fortified enceinte of the abbey. — Rooms IV and V. *Typography, Engraving,* and *Lithography:* tools, apparatus, machinery, and products. — Rooms VI and VII: *Photography:* apparatus and specimens; various applications.

The W. wing (see above) is adjoined by the —

South Transverse Building *(Tissage, Filature). Spinning and Weaving.* — Section 1. Raw materials; tools and machines for the preparation of textile fabrics. — Section 2. Spinning and weaving looms; in the middle, to the right, *Vaucanson's Loom* (1745), intended to supersede the earlier looms in weaving cloth with patterns. This loom suggested to Jacquard the idea of the Jacquard loom with its cards. To the left, model of *Jacquard's Loom* (1804). Specimens of woven fabrics. — Section 3. Silk fabrics; tapestry from the Gobelins and Beauvais.

Courses of free Public Lectures, embracing the various provinces of industrial activity, are delivered at the Conservatoire in the evening (see notices at the entrance). Some of the courses have audiences of 600; the average attendance is 250-300.

The building to the N. (left) of the principal entrance contains the *Portefeuille Industriel* (open daily, 10-3, except Mon.), where drawings of the newest machinery are exhibited for copying or study. The plans and specifications of expired patents are deposited and trade-marks are registered here.

The Rue St. Martin, which passes in front of the Conservatoire des Arts et Métiers, leads to the N. to the neighbouring boulevard and the Porte St. Martin (p. 75).

To the S. of the Conservatoire runs the *Rue Réaumur* (Pl. R, 24-21; *III*), which begins at the Square du Temple (p. 210), and is continued in the direction of the Bourse, where it joins the Rue du Quatre-Septembre, thus forming an important thoroughfare parallel with the boulevards. To the right in this street, near the Conservatoire, is **St. Nicolas-des-Champs** (Pl. R, 24; III), a Gothic church,

which was enlarged in the 15th cent., with a choir reconstructed in the Renaissance style. The handsome portal is flanked with a square tower on the right. The high-altar-piece is an Assumption by *Vouet*. The woodwork of the organ is also worthy of mention.

The Rue Réaumur, to the left of the church, leads us back to the Rue de Turbigo, about 500 yds. from the Place de la République. At the end of a short side-street to the left is the large *Ecole Centrale des Arts et Manufactures* (Pl. R, 24; *III*), built in 1878-84 by Deminuid and Denfer. This school, which was founded in 1829, is designed for the training of managers of industrial establishments, engineers, superintendents of public works, and teachers of industrial subjects. The pupils are admitted by competitive examination, and the course lasts three years.

Farther on the Rue de Turbigo passes the *Ecole Municipale Turgot*, and the back of the church of Ste. Elisabeth, and soon reaches the *Place de la République* (p. 74).

III. FROM THE PLACE DE LA RÉPUBLIQUE TO PÈRE-LACHAISE.

The Cemetery of Père-Lachaise is nearly 1½ M. distant from the Place de la République, and may be reached thence either by *Cab*, or by *Electric Tramway* (Romainville, see Appx., p. 32) to the Boulevard de Ménilmontant (p. 186), a few hundred yards to the N. of the main entrance. — Luncheon, see p. 112; the restaurants near the cemetery are inferior.

The shortest route from the Boulevards to Père-Lachaise is afforded by the Avenue de la République (Pl. R, 27, 30; electric tramway, see above), which was begun under Napoleon III. and finished in 1892. It crosses the N. end of the *Boulevard Richard Lenoir* (p. 72), but is on the whole uninteresting. At its E. end, to the left, is the large *Lycée Voltaire*. — In the Boul. Richard Lenoir, at its intersection with the *Boulevard Voltaire* (which also begins at the Place de la République), stands the *Monument Bobillot*, erected to the memory of French soldiers killed in Tonkin in 1883-85, with a bronze statue, by Aug. Paris, of Sergeant Bobillot, who fell at Tuyen-Quan. — A little farther to the S.E. in the Boul. Voltaire, rises the handsome Romanesque church of *St. Ambroise* (Pl. R, 29), erected by Ballu in 1863-69. The façade is flanked by two fine towers, 223 ft. high. Mural paintings in the interior by Lenepveu and stained glass by Maréchal.

To the E. of St. Ambroise, between the Rue Lacharrière and the Rue Rochebrune (Pl. R, 29), is the Square Parmentier, embellished with several statues, *viz.* The Conqueror of the Bastille, by *Choppin;* The Straw-binder, by *Perrin;* and 'Non omnes morimur', by *Pezieux*.

From the Place de la Bastille the Rue de la Roquette (Pl. R, 25, 26, 29) leads to Père-Lachaise. About halfway, to the left, lies the *Place Voltaire*, with the *Mairie of the 11th Arrondissement* and a statue of *Ledru-Rollin* (1807-74), 'the organiser of universal suffrage', by Steiner. Farther on, to the right, is the *Prison de la Roquette*, in which condemned convicts awaited their execution or

deportation. On the left is a *Reformatory ('Petite Roquette')*, now disused. Between these two prisons, soon to be pulled down, is the former public place of execution, marked by five oblong paving-stones.

On 24th May, 1871, during the Communard 'reign of terror', the Prison de la Roquette was the scene of the murder of the venerable Msgr. Darboy, Archbishop of Paris, the President Bonjean, the Abbé Deguerry, and three other priests, who had been seized by the Commune as 'hostages'. On 26th and 27th May thirty-seven persons imprisoned here by the Commune under various pretexts were also shot, and on the night of the 26th twenty-eight gendarmes were conveyed from the Roquette to Père-Lachaise, where they shared the same fate. On the afternoon of the 27th all the convicts confined in the Roquette were liberated. Arms were placed in their hands, and they at once proceeded to massacre the persons imprisoned by the Commune, including seventy gendarmes. The approach of the troops, however, fortunately saved many who would otherwise have fallen victims to the same spirit of revenge.

Depôts of tombstones and shops for the sale of wreaths and flowers now indicate that we are approaching the cemetery, which lies at the end of the Rue de la Roquette.

***Père-Lachaise** (Pl. R, 32), or the *Cimetière de l'Est*, the largest and most interesting of the Parisian burial-grounds, lies on a hill at the N. E. end of the town, and is named after *Lachaise*, the Jesuit confessor of Louis XIV., whose country-seat occupied the site of the present chapel. In 1804 the ground was laid out as a cemetery, the precincts of which have since been greatly extended, and it now covers an area of about 110 acres. It is the burial-place of the inhabitants of the N.E. part of Paris, but persons of distinction from other parts of the city also are generally interred here.

On 30th March, 1814, the cemetery was the scene of an engagemen between Russian and French troops, in which the former were victorious. On the 25-27th May, 1871, a series of violent struggles took place between the Communards, who had taken up and barricaded a position here, and the Versailles troops advancing from the Place de la République and the Bastille. With the help of a heavy bombardment from the batteries of Montmartre the latter succeeded in dislodging the insurgents.

Paris possesses 22 burial-grounds, of which the most important are those of Père-Lachaise, Montmartre (p. 206), and Montparnasse (p. 287). — A *Concession Trentenaire*, providing that the grave shall remain undisturbed for 30 years, costs 300 fr.; a *Concession Temporaire*, for 5 years, costs 50 fr. A *Concession à perpétuité*, or private burial-place, may be secured for 1000 fr. These spaces are very limited, being about 22½ sq. ft. only. The charge for a larger space is augmented in an increasing ratio, the price of each square mètre (about 11⅓ sq. ft.) beyond six being 3000 fr.

All burials within the Department of the Seine are undertaken by the *Compagnie des Pompes Funèbres*, Rue d'Aubervilliers 104, whose charges are regulated by tariff, varying from 3 fr. to 7184 fr., exclusive of the price of the coffin (44-60 fr.) and the fee of the officiating clergyman. A 'civil' interment costs from 9 to 2215 fr. The poor are buried gratuitously, mostly in the cemeteries outside the precincts of the city.

Cemeteries open at 7 a.m. and close at 4.30-7 p.m. according to the season. Half-an-hour before the closing of the gates a bell is rung, and the custodians call out, '*On ferme les portes*', allowing ample time for visitors to reach the gates. Visitors are not permitted to carry anything out of the cemetery without a '*laisser-passer*'.

It may be observed here that it is the invariable custom for men to take off their hats on meeting a funeral procession, whether in the cemetery or in the public streets.

Conducteurs will be found at the small building to the right on entering, but their services (5-6 fr., or less, according to agreement) are rendered unnecessary by the accompanying plan, unless the visitor is much pressed for time.

Even a superficial survey of the most interesting monuments in the cemetery will occupy 2-3 hours. On All Saints' Day *(Jour de la Toussaint)* and All Souls' Day *(Jour des Morts;* November 1st and 2nd) it is visited by about 130,000 people. The number of monuments in this vast necropolis amounts to about 20,000, many of which are deeply interesting as memorials of illustrious persons, while others are noteworthy on account of their artistic excellence. Well-shaded walks and avenues intersect each other in every direction, and many of them afford an admirable view of the city.

Avenue Principale. To the left, *Rich. Pineyro* (d. 1875), the marble monument of a child, with a figure of Hope. We continue to follow this avenue, ascending on the left, and descending on the right side. At the corner of a side-avenue, *Eugène Berge* (d. 1882; aged 15 years), monument with beautifully sculptured floral and other ornamentation; *Visconti*, father (d. 1818), philologist, and son (d. 1853), architect; *Dantan* (d. 1842), sculptor; *Rossini* (d. 1868), composer (whose remains, however, were removed to Florence in 1887); *Alfred de Musset* (d. 1857), poet (beautiful lines inscribed on the monument, written by the deceased); *Ph. Béclard* (d. 1864), ambassador, with statue of Grief, by Crauk; *Clément-Thomas* and *Lecomte* (d. 1871), the first victims of the Commune (p. 205), with sculptures by Cugnot; *Lebas* (d. 1873), the engineer who erected the obelisk in the Place de la Concorde; **Paul Baudry* (d. 1886), painter, with bronze bust and statue by A. Mercié. In the middle of the avenue is the **Monument aux Morts*, by Bartholomé (1899); a troop of mortals, with varying expressions of hope and grief, press towards the open portal of a tomb, already crossed by two of their number. A monument to *Felix Faure* (d. 1899), with a recumbent statue by St. Marceaux, is to be erected to the right. — Chapel and upper part of the cemetery, see pp. 183 et seq.

Descending on the other side: *Th. Couture* (d. 1879), painter, with a bust and genii in bronze by E. Barrias; *Ledru-Rollin* (p. 179), with a bronze bust by Garraud; *Victor Cousin* (d. 1867), the philosopher; *Auber* (d. 1871), the composer, with a bust by Dantan; *Ern. Baroche* (d. 1870), killed at Le Bourget, with a bust by Courtel; *P. J. Baroche* (d. 1870), the politician; *Lefébure-Wély* (d. 1869), musical composer; *Perdonnet* (d. 1867), engineer, with a statue and medallion by Dubray; *Fr. Arago* (d. 1853), the astronomer, with a bust by David d'Angers; *Mouton*, with a fine bas-relief by Menn.

We now enter the Avenue du Puits, to the left. — In the side-

walk to the left: *Paul de St. Victor* (d. 1881), the author, bust by Guillaume; behind, *Berthelier* (d. 1882), bust by Rougelet. Farther on, to the left: *P. L. Dulong* (d. 1838), chemist and physician, obelisk with medallion by David d'Angers.

We here turn to the right to visit the JEWISH CEMETERY. To the right, *Elise Rachel* (d. 1858), the tragedian. Farther on, to the left of the walk, the chapel of the *Rothschild* family. At the end, *Mme. Fould* (d. 1839), well known for her benevolence. — Then, to the left, —

**Abélard* (d. 1141) and *Heloïse* (d. 1163), sarcophagus with recumbent statues, beneath a Gothic canopy, reconstructed from the fragments of old monuments by Lenoir (p. 248), and lately restored. — We now follow the CHEMIN SERRÉ, to the right, to the monument of *L. Cogniet* (d. 1880), the painter, with medallion, then retrace our steps and ascend to the left by the CHEMIN LEBRUN. On the right: *Baron Desbassayns* (d. 1850), with a weeping figure by Ricci. On the left: *Fr. Lebrun* (d. 1824), Duke of Piacenza, Third Consul after the 18th Brumaire, and translator of Homer and Tasso, as indicated by the genii. On the right: *Victims of June, 1832*. In front, *Lapomeraye*, the physician, with bust and relief by Fontaine. On the left: *Marshal Lauriston* (d. 1828).

GRAND ROND, from which five avenues radiate. — In the centre: **Casimir Périer* (d. 1832), minister of Louis Philippe, statue by Cortot. To the N., **Raspail* (d. 1878), the famous democrat and physiologist, with a fine relief by Etex, in memory of the death of Raspail's wife during his imprisonment in 1848. — Behind, to the right: **Crusol d'Uzès* (d. 1815), general; handsome allegorical bas-reliefs. Farther on, to the left, *Monge* (d. 1820), mathematician and member of the Convention in 1793.

We skirt the Rond to the S., passing the grave of the **Moreau-Vauthier* family, with a fine statue of a mourner by the sculptor Moreau-Vauthier, then enter Division 13, between the Avenue Périer and the Avenue de la Chapelle, and descend the Chemin Méhul to the CHEMIN DENON. In the last, to the right: **Chopin* (d. 1849), the composer, with medallion and the figure of a mourning Muse, by Clésinger. Behind: *Wilhem* (d. 1842), composer, medallion by David. To the left, at the foot of a small flight of steps, *Gareau*, with a beautiful figure of a weeping woman. To the left, *Gohier* (d. 1830), president of the Directory, medallion by David; **Denon* (d. 1825), director of museums under Napoleon I., statue by Cartellier. On the right: *Cherubini* (d. 1842), the composer, bas-relief by Dumont. We now ascend to the right and, opposite the grave of *Talma* (d. 1826), the famous tragedian, we enter the so-called 'artists' division', one of the oldest in the cemetery. To the left: the two *Brongniarts*, the mineralogist (d. 1847), and the architect (d. 1813); on the right, **Tamberlick* (d. 1889), the tenor, with an angel strewing flowers, by Godebski. At the end of the

allée, *Delille* (d. 1813), the poet, a neglected but very picturesque tomb. Behind: *Bellini* (d. 1835), the composer, whose remains have been removed to Catania, his native place; *Grétry* (d. 1813) and *Boïeldieu* (d. 1834), composers.

Ascending now to the AVENUE DE LA CHAPELLE, we follow it to the left (N.W.). On the left, a little before the open space: *Géricault* (d. 1824), the painter, statue and bronze relief by Etex. In front of the chapel, whence we have a fine view of Paris, is the *Monument de Souvenir*, a truncated column surrounded with wreaths. Just to the W., *David* (d. 1825), the painter, with medallion.

The *Cemetery Chapel* itself contains nothing noteworthy. — To the right is the monument of *Ad. Thiers* (d. 1877), the celebrated statesman, consisting of a large and elaborate chapel by Aldrophe. Above the fine bronze doors is a relief of the Genius of Patriotism, by Chapu. The interior contains a group, by Mercié, representing Thiers rising to answer the summons of Immortality, and reliefs by Chapu, of the Liberation of French Soil, and the Genius of Immortality. The sarcophagus rests in an open crypt. — To the left: *Reber* (d. 1880), professor at the Conservatory of Music; relief of Music. Adjoining: *Baron Taylor* (d. 1879), traveller and author, marble statue by Thomas. Then, to the right: *Count Desèze* (d. 1828), one of the defenders of Louis XVI. **Cartellier* (d. 1831), sculptor; bust by Rude, bas-reliefs by Seurre.

AVENUE FEUILLANT, to the left of the chapel. On the left. Renaissance chapel of the *Urth* family; to the right, farther on, *Tirard* (d. 1893), statesman, with a relief of Duty, by St. Marceaux. — In the walk behind the cemetery chapel: **Guérinot* (d. 1891), architect, statue of a weeping woman, by Barrias.

We now follow the Chemin Bertholle, then take the Chemin du Bassin on the left, and farther on, the CHEMIN MOLIÈRE ET LAFONTAINE. At the beginning, to the left, *Pradier* (d. 1852), the sculptor. Farther on, to the right, *Gay-Lussac* (d. 1850), the chemist. To the right of the Chemin Laplace, which begins nearly opposite: *Laplace* (d. 1827), mathematician. A little way back: *Count d'Aboville* (d. 1845), general, with two cannon. Farther on, *Gros* (d. 1835), painter; and, farther off, the large obelisk of *Countess Gémont*. To the left of the path: *Count de Valence* (d. 1822), general. Behind: *Daubigny* (d. 1878), painter, with a bust. *Corot* (d. 1875), painter, with bronze bust. — A little farther up the Chemin Molière, on the left, the sarcophagi of *Lafontaine* (d. 1695), fabulist, and *Molière* (d. 1673), dramatist, transferred hither in 1817.

We return to Pradier's monument and turn to the E. into the CHEMIN DU DRAGON. To the right, *Duret* (d. 1865), sculptor, with bas-relief and medallion; to the left, at a corner, *Gaudin* (d. 1841), Duc de Gaëte, minister; to the right the superb mausoleum of the **Demidoff* family; **Geoffroy Saint-Hilaire* (d. 1844), naturalist, medallion by David; to the left, *Admiral Bruat* (d. 1855); to the right,

Börne (d. 1837), German poet, bust and bas-relief by David; to the left, **Foy* (d. 1825), a general and celebrated orator; statue and reliefs by David; behind, *Daunou* (d. 1840), historian, medallion by David. Behind the three columns is the common grave of *Manuel* (d. 1827), popular deputy, and *Béranger* (d. 1857), the poet, with bronze medallions. Farther on: to the right, **Baron Gobert*, a general killed in Spain in 1808, and his son (d. 1833), a group and bas-relief by David. Opposite: *Beaumarchais* (d. 1799), dramatist. To the right, *Winsor* (d. 1830), promoter of gas-lighting; to the left, *Marshal Masséna* (d. 1817), monument by Bosio and Jacques; *Marshal Lefèbvre* (d. 1820); to the right, *General Ruty* (d. 1823); to the left, *Marshal Suchet* (d. 1826). Opposite the end of the path, to the right, *Eugene Scribe* (d. 1861), dramatist.

We here ascend the steps to the left, near the top of which, on the right, begins the Avenue Pacthod, which soon crosses the Avenue Transversale No. II. At the corner: **Clara Bancroft* (d. 1882), bronze relief by Chapu. Farther on in the Avenue Pacthod: left, *Aigon* (d. 1884), sculptor; *Boussingault* (d. 1887; p. 176); **Lenoir*; right, *Dr. Reliquet* (d. 1894); *Eugène Delaplanche* (d. 1891), sculptor.

There are few more tombs in this direction beyond the Avenue Transversale No. III, except below to the right and at the corner of the cemetery, beside the *Mur des Fédérés*, against which the Communards taken in the cemetery with arms in their hands were shot in 1871 at the end of the insurrection. Demonstrations annually take place here on the anniversary of the event, and numerous red wreaths are hung on the wall.

We return to the Avenue Transversale No. II, and proceed to the W. Right, *A. Gill* (d. 1887), caricaturist, bronze bust by L. Coutan. *Fréd. Cournet*, journalist, bronze bust by Syamour. Left, *Moris*, sculptor, bronze statue by himself. Right: **A. Terry* (d. 1886), a handsome Renaissance chapel, with four statues by A. Lenoir. A few paces behind, *Vuidet* (d. 1891), composer of sacred music, with bronze statue by Aubé. Beyond Terry, **Victor Noir*, journalist killed in 1870 by Prince Pierre Bonaparte; recumbent statue by Dalou. **De Ycaza* (d. 1890), another fine Renaissance chapel, with a group of statues inside and a bas-relief outside, by Puech. In the next side-avenue (Avenue Carette) to the left: right, **A. Blanqui* (d. 1881), revolutionary; recumbent statue by Dalou. [To the E., beyond the Avenue Transversale No. III, left, **Le Royer* (d. 1897), president of the senate, statue by d'Houdain; close by, in the Avenue Transversale No. III, *Alize Ozi*, with an allegorical statue by Doré.] Farther on in the Avenue Transversale No. II, to the left, *E. Eudes* (d. 1888), revolutionary, bronze bust by T. Noël; **Joséphine Verazzi* (d. 1879), marble group by Malfatti.

To the right is situated the *Crematorium*, opened in 1889, but as yet little used (admission by special permission only).

To the right, near the W. end of the Avenue Transversale No. II, stands the magnificent **Chapelle Yakovleff*, in the Byzantine style, with paintings on a gold ground, by Fédoroff, and opposite is the

grave of the **Ruel* family, with a group and medallion by Deschamps.

The adjoining door leads to a public *Garden*, laid out in 1890 on the hillside, between the cemetery and the *Avenue Gambetta*, which ends a little farther on to the right, near the Place Gambetta (p. 186).

The Avenue de la Nouvelle Entrée, near the Crematorium, leads back towards the centre of the cemetery. At a little distance to the left, *Marquis de Casariera*, a large chapel containing a statue. *Kardec* (d. 1869), 'fondateur de la philosophie spiritiste', a monument in the form of a dolmen, with a bronze bust by Capellaro. To the left: *Mme. Rouvier* (d. 1888), better known as *Claude Vignon*, bronze bust by herself. — We now follow the Chemin du Quinconce, on the right of Kardec, to the Chemin des Anglais, at the beginning of which, on the left, is **Triqueti* (d. 1874), sculptor, bas-relief by himself, Raising of Lazarus. Farther on, right: *Admiral Sir Sidney Smith* (d. 1840), who defeated Napoleon at St. Jean d'Acre in 1799. — We retrace our steps to Triqueti, turn to the left, and re-enter the —

Avenue Transversale No. I. At the end: *Félix de Beaujour* (d. 1836), a conspicuous pyramid 105 ft. in height, visible from the Arc de l'Etoile, and commonly called the 'pain de sucre', erected by himself at a cost of 100,000 fr. — Nearer the path: *Dias Santos;* a lofty pyramid with sculptures by Fessard (1832). — To the right, *General de Wimpffen* (d. 1884), bronze bust by Richard; farther down, *A. Florens* (d. 1885), fine bas-relief by Boussard.

We return and follow the path on the other side of the 'pain de sucre'. On the left: *Beaucé* (d. 1875), painter. Right: *Em. Souvestre* (d. 1854); *Balzac* (d. 1850), with bronze bust by David; left: *Nodier* (d. 1844); *C. Delavigne* (d. 1843): four well-known authors. At the corner to the right: *Mme. de Faverolles*, with sculptures by V. Dubray; *Delphine Cambacérès*, with bust by Jouandot; *Lachambeaudie* (d. 1872), fabulist; *Soulié* (d. 1847), novelist.

At the Rond-Point is an obelisk to the municipal workmen killed by accidents *(Victimes du Devoir)*. The paths which radiate from this point in all directions contain many interesting tombs, besides forming a kind of museum of modern sculpture. — We begin with the Chemin Delavigne, to the right of the monument Delavigne (see above). To the left: *H. Chenavard* (d. 1830), painter; *A. L. Barye* (d. 1875), sculptor; *E. Delacroix* (d. 1864), painter. On the other side as we return, *Andrianoff* (d. 1857), Russian 'danseuse' (in a side-walk, *Crozatier*, sculptor; d. 1855); *Buloz* (d. 1877), editor of the 'Revue des Deux Mondes'; *Delpech* (d. 1863), engineer; **Michelet* (d. 1875), the historian, high-relief by Mercié. — Chemin du Bastion: **Chaplin* (d. 1891), painter, monument by Puech; *Belloc* (d. 1866), painter, bust by Itasse. — In front, adjoining the Rond-Point, **Duc de Morny* (d. 1865), politician and minister, a natural brother of Napoleon III., chapel designed by Viollet-le-Duc. — Chemin de Montlouis: to the right, *Maquet* (d. 1888), collaborateur of Dumas, bronze medallion by Allar; farther on, to the left,

**Barbedienne* (d. 1892), manufacturer of bronzes, with a bust by Chapu and three figures by A. Boucher.

Avenue des Ailantes: to the left, *E. Adam* (d. 1877), bust in bronze by A. Millet. *Th. Barrière* (d. 1887), author, with marble bust; *Ricord* (d. 1889), physician, a fine Renaissance chapel; **Countess d'Agoult* (d. 1873), who wrote as '*Daniel Stern*', with sculptures by Chapu. — By the Rond-Point: **Dorian* (d. 1873), minister during the siege of Paris, bronze statue by A. Millet.

We now quit the Rond-Point by the Avenue Cail. To the left, *Desclée* (d. 1874), actress. At the fork, on the right, **Croce-Spinelli* and *Sivel* (d. 1875), victims of a balloon accident; recumbent figures in bronze, by Dumilâtre. — We here turn to the left and enter the Avenue Circulaire: to the left, *Cléray* (d. 1882), bronze bust by Taluet; *Bazillet* (d. 1873), gardener to the city of Paris; to the right, **Jean Raynaud* (d. 1863), philosopher and publicist, with figure of Immortality by Chapu and bronze medallion by David. *Ch. Rossignol* (d. 1889), rich Renaissance chapel, with marble bust, statuettes, cross, and ornaments by Boisseau. Opposite, *Cail* (d. 1858), engineer, a large domed chapel. To the right, *National Guards killed at Buzenval* (19th Jan., 1871), and **Soldiers who fell at the siege in 1870-71*; a pyramid of granite with four bronze statues of soldiers by Schrœder and Lefèvre. To the left, *Bernard*, marble angel by Durand; **Carvalho* (d. 1897), director of the Opéra Comique, and *Mme. Molan-Carvalho* (d. 1895), the singer, his wife, monument by Mercier. Farther on: **Anjubault* (d. 1868), mechanician; a 'pleureuse' by Maillet. **Watewski* (d. 1868), statesman; a large and handsome mausoleum. Opposite: *Carlier* family, bronze group by E. Carlier. To the left, *Ch. Floquet* (d. 1896), statesman, bust by Dalou; *Anatole de la Forge* (d. 1892), defender of St. Quentin in 1870; bronze statue by E. Barrias. *Alphand* (d. 1891), city engineer, bronze bust by Coutan; *H. Cernuschi* (d. 1896; p. 199), stele with bas-relief by A. Carlès.

From this point we may follow the Avenue Circulaire to the Avenue Principale and the main entrance.

The *Avenue Gambetta* is prolonged to the W. of Père-Lachaise, skirting the cemetery (garden; p. 185), to the *Place Gambetta*, formerly the *Place des Pyrénées*, in which is the *Mairie of the 20th Arrondissement* (Ménilmontant; Pl. R, 32), with paintings by Glaize and Bin. From the *Hôpital Tenon* (918 beds) the Mairie is separated by a square, embellished with a bronze group, by L. Michel, representing the Lame and the Blind. The Avenue Gambetta is continued, to the left, to the *Réservoirs de la Dhuis* (p. 187). — The Place Gambetta is passed by the tramway from the Cours de Vincennes to St. Augustin (TAD), by which we may proceed to the Buttes Chaumont (p. 201).

About 1/2 M. to the N. of Père-Lachaise, on a height to the right of the Boulevard de Ménilmontant, rises the conspicuous church of *Notre-Dame-de-la-Croix* (Pl. R, 30), a fine Romanesque edifice, built in 1865-70 by Héret, with a spire rising above the portal.

Near this church is a station of the *Chemin de Fer de Ceinture* (see Appx.,

p. 34), and the omnibus-line *O* (from Ménilmontant to the Gare Montparnasse) passes it. Other lines of omnibuses and tramways, see the Appendix.

The Rue Ménilmontant and Rue St. Fargeau lead to the E. from the church to (1/4 hr.) the **Réservoirs de la Dhuis** (Pl. R, 36), which supply the E. quarters of Paris with water. The *Dhuis* is a tributary of the Surmelin, which itself joins the Marne, near Château-Thierry. The water is conducted a distance of 80 M., with a fall of only 60 ft., and reaches Paris at the height of 350 ft. above sea-level or 250 ft. above the quays. The reservoirs (visitors admitted; entrance, Rue St. Fargeau 36) resemble those of the Vanne (p. 260).

6. Neighbourhood of the Exchange and Quartiers de la Chaussée-d'Antin and de l'Europe.

The following walk should be taken on a *Tuesday* or a *Friday*, as the Bibliothèque Nationale is open on these days. Spare time, before the library is open, may be spent in visiting the Church and Place des Victoires. The Exchange may be visited daily from 12.30 to 3 p.m. — Restaurants at the Palais-Royal or on the boulevards, see pp. 16, 17.

I. FROM THE PALAIS-ROYAL TO THE BOURSE.

Bibliothèque Nationale.

The *Rue de Richelieu* (Pl. R, 21; *II*), a street 1000 yds. in length, which passes on the W. side of the Palais-Royal, leads direct from the lower end of the Avenue de l'Opéra (p. 60) to the 'Grands Boulevards'.

We first observe on the left, at the corner of the Rue Molière, the **Fontaine Molière,** erected in 1844 to the memory of the famous dramatist, who died in 1673 at No. 40 Rue de Richelieu (not No. 34 as frequently stated). The monument is in the Renaissance style, 51 ft. high and 21 ft. wide, and was designed by *Visconti*. The statue of Molière is by *Seurre*, while the muses of serious and light comedy are by *Pradier*.

Farther on, the Rue de Richelieu crosses the Rue des Petits-Champs, leading to the right to the Place des Victoires (p. 192). Then to the right is the Bibliothèque Nationale, opposite the principal entrance to which (farther on) is the ***Fontaine Richelieu,** or *Louvois*, in bronze, by *Visconti*, with statues by *Klagmann* representing the Seine, the Loire, the Garonne, and the Saône. It stands in the small *Square Louvois*, on the site of the old Grand-Opéra, on leaving which the Duc de Berri was assassinated in 1820, and which was taken down in consequence.

The ***Bibliothèque Nationale** (Pl. R, 21; *II*), formerly called the *Bibliothèque du Roi*, and afterwards the *Bibliothèque Impériale*, will, on the completion of the portion in the Rue Vivienne (comp. Pl., p. 188), occupy the entire block of buildings bounded by the Rues de Richelieu, des Petits-Champs, Vivienne, and Colbert. The library stands on the site of the palace of Cardinal Mazarin (d. 1661), the powerful minister of Louis XIII. and Louis XIV., but almost every trace of the old building has been removed in the process of

extension and alteration. The handsome façades in the Rue Vivienne and the Rue des Petits-Champs are modern.

The library may, perhaps, be dated back even to the MSS. collected by the Carlovingians. *St. Louis* (d. 1270) had a library in a side-chamber of the Sainte Chapelle (p. 221). More important was the collection of *Charles V.* ('Le Sage'), which, however, was sold to the Duke of Bedford in 1425. The real founder of the present library may be recognized in *Louis XI.* (d. 1515), who collected the books of his predecessor, Charles VIII., in the Château of Blois, and acquired the libraries of the Sforza of Milan and of the Gruthuuse family of Bruges. *Francis I.* (d. 1547) removed the collection (consisting of about 1900 vols.) to Fontainebleau and busied himself in its enlargement. It was he who decreed that a copy of every work printed in France should be furnished to the royal library, though it was long before this requirement was properly observed. A little later the library was removed to Paris. *Henri IV.* (d. 1610) deposited it in the suppressed Jesuit Collège de Clermont, and used the proceeds of the confiscated property of the Order to provide the books with handsome bindings. Under *Louis XIV.* (1643-1715) the library was greatly enlarged by the purchase of several valuable collections. In 1774, in the reign of *Louis XV.*, the library was finally, on the suggestion of the librarian *Abbé Bignon*, accommodated in the Hôtel Mazarin. At the Revolution the books of the religious orders were united with the National Library. The library now contains upwards of 3,000,000 volumes. Its book-shelves arranged in line would extend to a distance of 35 M. A General Catalogue is in preparation, but so far only two volumes have appeared. — The present General Director is *M. Léopold Delisle.*

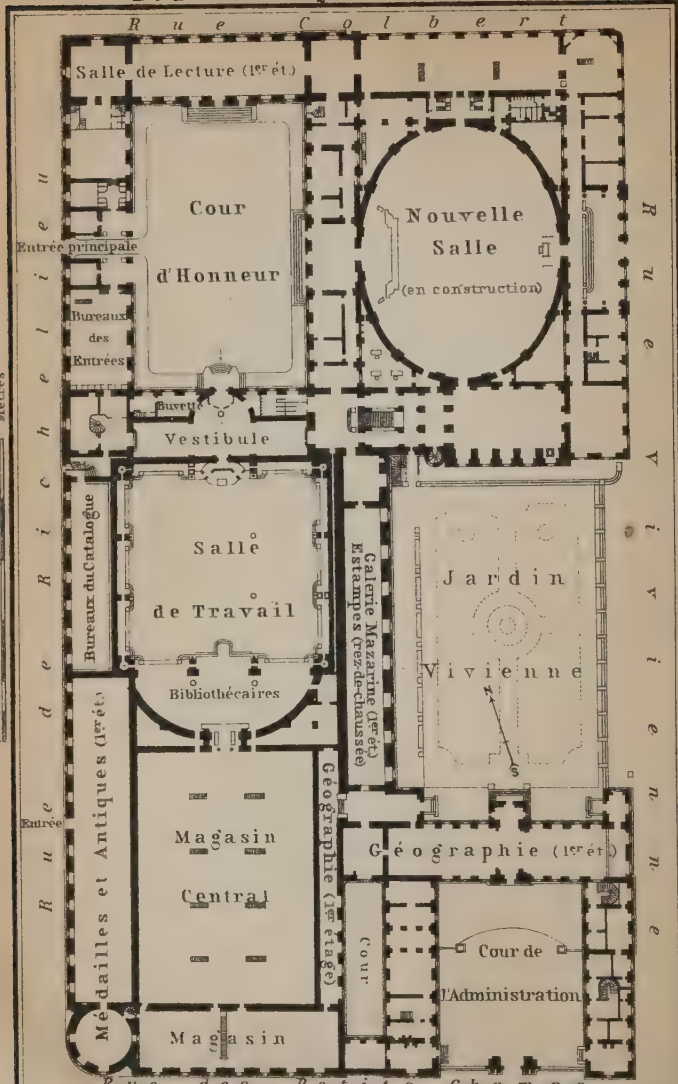
The Bibliothèque Nationale, probably the most extensive in the world, is divided into four departments: (1) Printed Books and Maps *(Imprimés et Cartes);* (2) MSS. *(Manuscrits);* (3) Engravings *(Estampes);* (4) Medals and Antiques *(Médailles et Antiques).*

The *Salle Publique de Lecture* (public reading room; entrance by No. 3 Rue Colbert) is open daily from 9 a.m. till 4, 5, or 6 p.m. (according to the season), with the exception of the nine days from Palm Sunday to Easter Monday. The *Salle de Travail* (hall for study; entrance in the Rue de Richelieu) is open at the same hours, except on Sundays, holidays, and the two weeks before Easter; it is, however, reserved for persons provided with a reader's ticket by the 'administration' (p. 189).

The Salle de Travail contains seats for 334 persons. On entering the visitor receives a slip of paper ('bulletin'), on which he writes his name and address and the number of the seat he has selected. At the bureau, to the right and left of which are catalogues of the acquisitions since 1884, he receives smaller slips, which he fills in with the titles of the books desired and then returns, along with the larger slip, to the librarians. He then waits till the book is brought to him. No applications are received within one hour of the hour of closing. On returning the books, the reader receives the larger bulletin back, stamped and bearing the titles of the books. He gives it up to the official at the exit. Visitors are not permitted to quit either of the Salles with books, papers, or portfolios in their hands, without a 'laisser-passer' from one of the librarians. For farther details, see the notices affixed to the doors of the different saloons. — Foreign scholars and students visiting the library receive the most cordial reception and assistance.

The most interesting books, MSS., engravings, and medals are exhibited in special rooms, to which the public is admitted free on Tuesday and Friday, 10-4.

BIBLIOTHÈQUE NATIONALE



d'après J. I. Pascal

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Under the archway leading to the principal court *(Cour d'Honneur)* from the Rue de Richelieu are statues of Printing, by Labatut, Writing, by Coutan, Copper-Plate Engraving, by J. Hugues, and Die Cutting, by J. Becquet. In the middle, directly in front, are the offices of the *Administration*. To the right is a short flight of steps, ascending to the lower vestibule, where a Sèvres vase has been placed to commemorate the share of the French savants in the observations of the Transit of Venus in 1884. Opposite the entrance is the *Salle de Travail*. To the right is a small refreshment room. The staircase to the left, at the end of the vestibule, leads to the first floor. To the right is the entrance to the —

Département des Estampes, which contains more than 2,500,000 plates bound up into volumes (14,500) or arranged in portfolios (4000). A number of the most interesting are exposed to view at the same hours as the printed books and manuscripts (comp. p. 188).

The staircase ascends to the upper vestibule, containing the drawings made during Napoleon's expedition to Egypt (1798) and some Phœnician inscriptions. Facing the staircase is the small *Galerie des Chartes*. To the right is the department of MSS. (100,000 volumes). To the left are the department of Maps *(Cartes)* and the —

Salles d'Exposition des Imprimés et des Manuscrits (admission, see p. 188). They contain the chief treasures of the library, some of them beautifully illuminated and magnificently bound. These two rooms are on the first floor, facing the Rue Vivienne. The second, the Galerie Mazarine, is a remarkably fine saloon, belonging to the original palace of Card. Mazarin. All the objects are labelled ('Notice des Objets exposés', 5 fr.).

Room I. In the centre, the French Parnassus, a group in bronze representing the chief French authors and artists of the 17th cent., by *Louis Garnier*. In the glass-cases I-III, V, superb bindings, with the arms of the kings of France from Francis I. downwards. In Case IV., by the window: 369. Christianismi Restitutio, by Michael Servetus, a work which led to the author's death at the stake in Geneva (1553); 371, 372. Hippocrates and Theophrastus, with the autograph of Rabelais; 373. Philo Judæus, with Montaigne's signature; 374. Sophocles, annotated by Racine; 376. Manuscript music by Rousseau.

Room II. This large saloon, called the **Galerie Mazarine*, has a fine ceiling-painting by *Romanelli* (1617-62) representing heroic and legendary scenes. On the walls are busts of benefactors of the library.

The cabinets and glass-cases contain (1st half of the saloon) early works printed in France, Holland, Germany, Italy, and Spain. — In Case IX. are a copy of the first printed Bible (dated 1456 and perhaps from the press of Gutenberg) and a psalter by Fust and Schöffer (1457). — XXVII-XXIX.: books printed at Paris, many of them with miniatures. Case VI, in the middle of the room, contains a collection of costly bindings, made for the Kings of France and celebrated bibliophiles. Many are from the library of *Jean Grolier* (d. 1565), who introduced the Italian love of artistic binding into France.

Second half of the gallery: MSS. from the 5th to the 15th century. Cabinet X. (to the right): Portrait of John II., le Bon (d. 1364); below, 4, Roll with the oldest catalogue of the library (time of Charles V.). — XI. French MSS.: 176. *Nithard's History*, containing the text of the kings' oath taken

at Strassburg in 842, the oldest monument of the French language (10th cent.); 187. Album of *Villars d'Honnecourt*, the architect (13th cent.); 191. Acta of the Templar Trial of 1309; 196. Acta of the trial of Joan of Arc. — XII. MSS. of Italy, Spain, England, and Germany: 139. Genoese Annals of *Caffaro* (12-13th cent.); 144. *Petrarch's* 'De viris illustribus' (14th cent.); 147. *Dante's* 'Divina Commedia' (14th cent.). — XIII. Latin MSS.: 102. Livy (5th cent.); no number, wax tablets with accounts of the 13-14th centuries. — XIV. Mexican MSS. — XV. Oriental and American MSS. — XVII. Greek MSS. — XIX. Illuminated MSS. — XX. MSS. formerly belonging to kings and queens of France, including the Gospels of *Charlemagne*, *Louis the Pious*, and *Lothaire*. — Cases XVI XVIII, and XXXII. Autographs: 308. *Mary Stuart;* 303. *Du Guesclin;* 339. *Henri IV.;* 342. *Pascal's* 'Pensées sur la Religion'; 344. *Bossuet* ('Sermons'); 345 *Fénelon* ('Télémaque'); *Rousseau; Voltaire; Mme. de Sévigné; Racine; Molière; Corneille.* — XXX, XXXI. Sumptuous bindings of the middle ages, adorned with ivory, jewels, bronze, and chains.

At the end, to the right, is the work-room of the *Section des Cartes et Collections Géographiques.*

The *Cabinet des Médailles et Antiques (admission, see p. 188) has an entrance of its own in the Rue de Richelieu, the door beyond the police-station when approached from the Boulevards, and the first when approached from the Palais-Royal (visitors ring). It contains an extensive collection of *Medals* (200,000) and *Antiques*, comprising gems, intaglios and cameos, small works of art, glass, vases, arms, and other curiosities.

Vestibule. On the wall at the back: *Zodiacal Monument from the Temple of Dendera*, Egypt, a work of the Roman empire. On the left the *Chamber of the Kings from Karnak*, constructed by Thotmes III. (18th Dynasty), with important inscriptions.

On the Staircase and in the Anteroom (if closed, visitors ring) at the top: Stelæ, and Greek and Latin, Coptic and Phœnician inscriptions. — On the left is the —

Grande Galerie. The glass-cases in the centre are subdivided into sections, from left to right. Case I. Cylinders with cuneiform inscriptions, and cut gems from Assyria, Chaldæa, and Persia; also antique intaglios. In the centre of the last division, second row: *1815. *Achilles* playing the lyre, in amethyst, signed Pamphilos. — Case II.: Intaglios and cameos of ancient, mediæval, Renaissance, and modern times, most of them in sardonyx and of considerable artistic value. Some of them are in settings of gold or enamel, dating from the time when they were regarded with veneration as religious amulets. Among others, from left to right: 3rd Division, 2391. *Jupiter* enthroned, between Mars and Mercury, in cornelian; 2396. *Abundance and Peace*, crowned by genii, in sardonyx; 2404. *Jugurtha* delivered to Sulla; 2337 (fifth row, to the left), Cornelian with Bacchanalian device, said to have been used as a seal by Michael Angelo (?). 4th Division, third row: Engraved portraits by Guay, engraver to Mme. Pompadour; cornelian seals. 5th Division, *402. *Analogies of the Old and New Testaments*, a cameo of the 16th cent.; 405. *Adoration of the Magi*, a Flemish work of the 15th cent.; 4-5. *Venus resisting Cupid* (modern). 6th Division, 687. Augustus. 7th Division, 593. Negro king; 765. *Heliogabalus;* 643-645. Battles; 612. Fountain of Wisdom; 624, 625. Alleged *Bracelets of Diana of Poitiers*, each composed of eight cameos, Renaissance work. 8th Division, 780. *Francis I;* 926. *Louis XV.*, by Guay; 944. Seal of *Louis XV.*, with portrait of Mme. de Pompadour inside; above Francis I., 927, 788. *Louis XV.* and *Henri IV.* in an emerald setting from a bracelet of Mme. de Pompadour; 786. *Henri IV.;* to the left, *789. *Henri IV. and Marie de Médicis*, shell on sardonyx; above, 977. *Charles V.* and *Ferdinand I.*; below, *Louis XIII.;* 925. *Louis XIV.* — Case III (continuation of the cameos): 1st Division, *308. *Triumph of Licinius;* 274. *Claudius.* 2nd Division, 238. *Augustus.* 4th Division, 79. *Bacchus and Ariadne*, in a setting enriched with pearls.

Case VI, at the window, which should be inspected next, contains the best antique cameos, placed here for the sake of the light. 1st Division: *226. *Alexander the Great*, with Athena; 242, 244. *Julia*, daughter of Augustus; between, 280. *Agrippina the Younger*; 276. *Claudius and Messalina*, as Triptolemus and Ceres, in a chariot drawn by two dragons; 243. *Julia*, daughter of Augustus, with the attributes of Ceres; *251. *Tiberius*; 270. *Claudius*; *220. *Alexander the Great*, with helmet, translucent agate in a magnificent 18th cent. mounting of enamelled gold; 277. *Messalina* with her children; 260. *Drusus the Elder*; *289. *Trajan*; *300. *Septimius Severus and his Family*; *265. *Apotheosis of Germanicus*. — 2nd Division (mythological subjects): *1. *Jupiter*, one of the most valuable cameos in the collection, with a magnificent mounting of the 14th cent.; above, *11. *Juno*, notable for delicacy of workmanship and beauty of material; below, *27. *Dispute between Minerva and Neptune*. To the left, 8. *Europa* on the bull; *148. *Horses of Pelops*; *17. *Minerva*; *115. *Amphitrite* on a marine monster; 31. *Diana*. To the right, 97. *Centaur*, *184. *Bull*; 111. *Mercury*; 41. *Apollo and Marsyas*; 43. *Venus* in the bath.

Case IV, in the centre of the hall, contains the greatest treasures of the collection. Goblet of sardonyx, known as the *Cup of the Ptolemies*, with Bacchic reliefs, from the treasury of St. Denis; twelve antique gold medals; *Cup of Chosroes I.*, King of Persia (d. 579), composed of medallions of rock-crystal and glass colours, with Chosroes enthroned in the centre, also from the treasury of St. Denis, where it was known as the 'Cup of Solomon'; Roman necklace and medallions, in gold; *Trésor de Gourdon*, a tray and flagon of massive gold (6th cent.), found at the village of Gourdon (Côte d'Or), an interesting memorial of early Christian times. *Augustus*, antique cameo in mediæval setting. **Apotheosis of Germanicus* ('Camée de la Ste. Chapelle'), the largest cameo in the world, consisting of a sardonyx nearly 1 ft. in height, with twenty-six figures. **Medal of Eucratides*, Greek king of Bactriana, found in 1867, the heaviest coin known; weighing 6 oz. or twenty times the weight of a Greek stater. Antique *Ship* in sardonyx, with mediæval mounting; *Julia*, daughter of Titus, aquamarine in mediæval setting. **Patère de Rennes*, a cup of massive gold, found near Rennes in 1774, with reliefs representing the drinking-contest of Bacchus and Hercules (triumph of wine over strength), and bordered with sixteen medallions of Roman emperors of the family of the Antonines from Hadrian to Geta, son of Septimius Severus. Two small Roman busts in agate and gold; Golden ornaments from Etruria; *Bust of Constantine I.* (?) in agate; *Trésor de Tarse*, four gold medals. The remaining divisions of the case contain antique gold trinkets, cameos (*44. Judgment of Paris), gold seals, and Italic and early Roman coins.

A Case (unnumbered) at the adjoining window contains a map with early French coins arranged on it geographically.

Cases VII, VIII (in the middle). Roman and Byzantine medals, Roman and Italic copper coins, Greek coins and medals from Lower Italy, Greece, and Egypt — Case IX. Interesting coins of the middle ages, the Renaissance, and modern times. — Case X. *Small Bronzes:* 815. Warrior; 1009. Negro boy; 316. Hermes; 426. Dancing Satyr; 1157. Cow.

The cabinets ranged along the wall opposite the windows contain a fine series of *Bronze Statuettes* and other *Small Bronzes* (including antique utensils and arms), specimens of ancient *Glass*, and a choice collection of Greek *Painted Vases* (the largest in the middle, with an archaistic Athena). — The cabinet on the following wall contains small Greek *Terracotta Figures*. No. 702. '*Caillou Michaux*', an ovoid stone with cuneiform inscriptions, the most valuable Babylonian monument of the kind (1120 B. C.). Silver disc, nearly 2½ ft. in diameter, known as the '*Bouclier de Scipion*', with reliefs representing the abduction of Briseis. It was found in the Rhone, near Avignon, in 1656, and probably dates from the fourth cent. of our era. Another smaller disc, representing Hercules slaying the Nemean lion. — Case V (in front) contains the recent acquisitions.

The **Salle du Duc de Luynes** (see p. 354), to the right of the antechamber, contains a choice collection of antique coins, intaglios, cameos, weapons, and terracottas, bequeathed by the duke, who was a celebrated

antiquarian (d. 1867). In the centre, a beautiful torso of Venus in Parian marble. Cabinet to the right: antique weapons and a handsome Moorish sword of the end of the 15th cent., said to have belonged to Boabdil, the last king of Granada. — Adjacent is the —

Salle de la Renaissance. Cabinet I, to the right: interesting *Objects in Ivory*, consular diptychs (presented by consuls to senators), of the 5-6th cent.; large French medals; sword of honour of the grand-master of the Maltese order, with enamelled gold hilt (16th cent.); medallion of a woman, by Mino da Fiesole (15th cent.); bronze Moorish vases — Central Case, above: ivory bridal coffer (Italian; 14th cent.); two enamelled croziers of the 13th and 15th cent.; enamelled cup, by J. Courtois of Limoges; silver-gilt ewer of the 16th cent.; wood-carving of St. Anthony, by Lucas van Leyden; silver casket of Franz von Sickingen, with reliefs (early 16th cent.); rook, said to have belonged to a set of chessmen sent by Haroun-al-Raschid to Charlemagne; seals of the University of Paris (13th cent.), of Louis XII., etc.; ornaments and enamels, including fine hat-ornaments of the 16th century. Behind, large and fine medals of the 16-17th cent., and articles found in 1653 in a tomb conjectured to be that of Childeric I. (d. 481). — Cabinet II. Medallions by David d'Angers; antique and Byzantine ivory carvings; the large 'Sobieski Vase', with ivory carving of the battle of Vienna in 1683. On the other side of the room the so-called *Throne of Dagobert*, claiming to date from the 7th century. — The last room is the —

Salle des Donateurs, containing the *Collections Janzé*, *Oppermann*, and *Pauvert de la Chapelle*, consisting of ancient statuettes in bronze, terracotta, a few vases, and cameos. Among the chief objects in the Collection Janzé, to the right of the entrance, are: 623. Aristæus; below, 124. Statuette of a dancing girl, in terracotta; 927. Small replica of the Diadumenos of Polycletus; 128. Artemis; 536. Hercules. — The large octagonal glass-case in the centre contains a chronologically arranged collection of French medals; also, the *'Treasure of Bernay*, consisting of 67 silver vessels and two statuettes of Mercury, of different periods and varying value, from a sacellum dedicated to Mercury, found at Berthouville (Eure) in 1830. The two Goblets with Bacchic processions and other two with single figures are among the best-preserved specimens extant of ancient silver-work. Above, Bronze head of the Town-goddess of Paris, found at Paris in 1675.

The Rue des Petits-Champs, which skirts the Bibliothèque on the S., or the side next the Palais-Royal, passes the end of the Rue Vivienne and of the *Passage Vivienne*, also on the left, and terminates at the *Rue de la Banque* (p. 193).

In the Rue de la Vrillière, leading to the right beyond the Rue des Petits-Champs, is the *Banque de France*, enclosed by four different streets. It was formerly a private mansion *(Hôtel Vrillière)* and contains a handsome apartment of the 18th cent. called the *Galerie Dorée*, which may be visited on application.

The *Bank of France* is not a state-institution, but, like the Bank of England, is a private joint-stock bank, though subject, of course, to the control of the government. It has the sole right of issuing notes in France, and transacts all ordinary banking business on a very extensive scale. The cellars contain bullion, diamonds, and other valuables, worth in all several milliards of francs. These repositories are constructed in a very massive style and are guarded with most elaborate precaution. The Bank of France ranks among the first establishments of its kind in the world. The business transacted here in 1899 amounted to the sum of 17 milliards of francs (nearly 700,000,000*l.*).

A narrow side-street leads from the Bank to the small circular Place des Victoires (Pl. R, 21; *III*), about 85 yds. in diameter, designed by *J. H. Mansart*, and constructed in 1685. It was ori-

ginally called the 'Place Louis XIV.', and was embellished in 1686 with a gilded statue of that monarch, with the inscription, '*viro immortali*'. The monument, with the exception of the groups now at the Invalides (p. 274), was destroyed in 1792, and replaced by a pyramid inscribed with a list of victories gained by the republican army, from which the Place derives its present name. The pyramid was in its turn displaced in 1806 by a statue of *General Desaix* (d. 1800), which in 1814 was melted down along with others to furnish materials for the statue of Henri IV. on the Pont-Neuf (p. 223). The present clumsy monument, an *Equestrian Statue of Louis XIV.*, in bronze, which is too large for the Place, was erected in 1822 by *Bosio*. The rider is garbed as a Roman general, with a wig, and the horse, in a rearing attitude, rests on the hind-legs and tail, in imitation of Peter the Great's monument at St. Petersburg. The reliefs on the pedestal represent the king's passage of the Rhine, and the distribution of military honours.

To the E. of the Place des Victoires the Rue des Petits-Champs is prolonged by the *Rue Etienne-Marcel*, which crosses the Rue du Louvre, skirts the central post office (p. 173), and is continued to the Boul. de Sébastopol. . . .

A few paces to the N.W. of this Place is the church of **Notre-Dame-des-Victoires**, erected in 1656-1740 to commemorate the taking of La Rochelle, the chief stronghold of the Huguenots. It is now the seat of a monastic fraternity. The altar of the Virgin to the right of the choir, which is the object of special veneration, was despoiled of its chief treasures by the Communards, but has been richly re-decorated. The walls of the chapels are covered with votive inscriptions on marble. The choir contains well-executed carved woodwork and two pictures by *C. Van Loo* (d. 1745): an Allegory of the capture of La Rochelle, and scenes from the life of St. Augustine. In the second chapel to the left is the tomb of *Lulli* (1633-87), the composer, by *Cotton*.

The Rue de la Banque, a little beyond the church, to the right as we quit the latter, leads to the Bourse. This street contains three handsome modern edifices: the *Mairie of the 2nd Arrondissement* (Bourse) and the *Caserne de la Banque* on the right, and the *Hôtel du Timbre* on the left. The Salle des Mariages of the Mairie contains paintings by Moreau de Tours.

The ***Bourse**, or *Exchange* (Pl. R, 21; *III*), a handsome building in the Græco-Roman style, surrounded by a series of 64 Corinthian columns, is an imitation of the Temple of Vespasian in the Forum at Rome. It was begun in 1808 by *Brongniart* (d. 1813), and completed in 1826 by *Labarre* (d. 1833). Length 75 yds., width 45 yds., height 100 ft.; columns 33 ft. high, and $3^1/_3$ ft. thick. The edifice is enclosed by a railing, and approached by a flight of sixteen steps at each end. At the corners in front are allegorical statues of Commerce by *J. Dumont* (d. 1844), and Consular Jus-

tice by *Duret* (d. 1865); at the back, Industry by *Pradier* (d. 1852), and Agriculture by *Seurre* (d. 1858).

The hall of the Bourse, which is 35 yds. in length, and 19 yds. in width, is opened for business daily, except on Sundays and holidays, at 12 o'clock. A few minutes before that hour the *Place* begins to present a busy scene. Numerous vehicles, chiefly private carriages, drive up, and the money-seeking throng hurries into the building. Business, however, does not fairly begin till about half-past twelve. Even under the *Peristyle* outside (known as the *Coulisse des Valeurs en Banque*), business is animated, though nothing in comparison with the scene within the hall. The *parquet*, at the end of the hall, is a railed-off space which the sworn brokers, or *agents de change*, are alone privileged to enter. In the centre of this part of the hall is the *corbeille*, a circular railed-off space, round which they congregate, making their offers in loud tones. Various groups in different parts of the hall, but especially near the parquet, are occupied in taking notes, or concluding sales or purchases, the prices being regulated by the transactions going on in the parquet, while other persons are seen handing instructions to the brokers within the parquet. To the right, not far from the 'corbeille', is the *Marché au Comptant* for cash transactions; and to the left, at the end of the gallery, is the *Coulisse de la Rente*.

The tumultuous scene is best surveyed from the gallery, reached from the vestibule by two staircases ascending to the right and left of the large hall. The deafening noise, the vociferations, and the excited gestures of speculators, produce a most unpleasant impression. Amidst the Babel of tongues are heard the constantly recurring words, '*J'ai . . .; qui est-ce qui a . .?; je prends; je vends!*'

The visitor should not omit to observe the 'grisailles' on the vaulting, by *Abel de Pujol* (d. 1861) and *Meynier*. They represent the Inauguration of the Bourse by Charles X., France receiving tribute from every part of the globe, the Union of commerce with the arts and the sciences, and the Principal Cities of France. The paintings in imitation of reliefs are very skilfully executed.

At 3 o'clock the business of the stock-exchange terminates, the brokers assemble and note the prices realised in their transactions, and in accordance with these they adjust the share-list for the day, which is then immediately printed and issued. The hall remains open till 5 o'clock for the transaction of other mercantile business. The annual amount of business transacted in the Bourse has been calculated at 100 milliards of francs or 4,000,000,000*l*. Telegraph and telephone office, see p. 30.

Adjacent is the *Boulevard Montmartre* (see p. 77). — The wide *Rue Réaumur* (Pl. R, 21, 24; *III*) leads to the S.E. to the Conservatoire des Arts et Métiers (p. 175).

II. FROM THE BOURSE TO NOTRE-DAME-DE-LORETTE, LA TRINITÉ AND THE GARE ST. LAZARE.

From the Place de la Bourse the handsome *Rue du Quatre-Septembre* leads to the W. to the Place de l'Opéra (p. 78), and the *Rue Réaumur* to the E. towards the Conservatoire des Arts et Métiers (p. 175). The *Rue Vivienne*, running from the Palais-Royal (p. 60) past the front of the Bourse, continues in the same direction to the Boulevard Montmartre (p. 77). Turning to the left, we reach the Boulevard des Italiens in a few minutes, whence we enter the *Rue Drouot*, to the right.

No. 9 in this street is the *Hôtel des Ventes Mobilières*, a large public auction-room, the 'Christie and Manson's' of Paris, where extensive sales of works of art take place in winter at 2 p.m. Con-

siderable experience is necessary to make purchases here with advantage, and the stranger is warned against entering into competition with the brokers, who are always ready to unite against the common enemy. — The chief *Book Sales* take place in the *Salle Silvestre*, Rue des Bons-Enfants 28, near the Palais-Royal.

No. 26 in the Rue Drouot, to the right, is the *Hôtel du Figaro*, or 'Figaro' office, in the style of the Spanish Renaissance. The statue of Figaro is by Amy.

We then cross the handsome modern *Rue Lafayette* or *la Fayette*, $1^3/_4$ M. in length, which, with its continuation, the Rue d'Allemagne (1 M.; p. 201), leads straight from the Opéra to the N.E. quarters of Paris.

On the right of the Rue Lafayette, near this point, is the office of the '*Petit Journal*' (No. 61), which claims to have a daily circulation of 1,100,000, *i.e.* the largest in the world.

A little farther on the street passes the pretty Square Montholon (Pl. B, 21), embellished with two bronze groups: Eagle and vulture contending for the carcase of a bear, by *Cain;* and a Mountebank with a monkey ('Monnaie de singe'), by *Rolard*.

A little beyond the Square Montholon, to the right, diverges the *Rue de Chabrol*, which became so notorious in 1899.

A few yards straight on is the junction of the *Rue de Châteaudun* and *Rue de Maubeuge*, two other modern streets. The Rue de Maubeuge leads hence to the Gare du Nord (p. 200). We follow the Rue de Châteaudun to the left.

The church of ***Notre-Dame-de-Lorette** (Pl. B, 21), close to the 'Carrefour de Châteaudun', is situated at the N. end of the Rue Laffitte, which leads to the Boulevard des Italiens. It was erected in 1823-36 by *Hipp. Lebas* in the simple style of an early-Christian basilica. The tympanum of the Corinthian portico is adorned with figures of Faith, Hope, and Charity, by *Foyatier*, *Lemaire*, and *Laitié*.

The Interior is more elaborately decorated than the character of a basilica would warrant. The Frescoes in the four corner-chapels are, however, admirable in their classical restraint. To the right are the Baptistry, by *A. Roger* (ca. 1834), and the Chapel of the Eucharist, by *Périn* (1852); to the left are the Mortuary Chapel, by *Blondel*, and the Chapel of the Virgin, by *Orsel*. — The smaller chapels contain paintings by *Hesse*, *Johannot*, *Devéria*, *Schnetz*, and others. — The frescoes in the nave and on the triumphal arch represent the Four Major Prophets and scenes from the life of the Virgin, by *Dubois*, *Monvoisin*, and others. — In the choir: on the left, Presentation in the Temple, by *Heim*; on the right, Jesus teaching in the Temple, by *Drolling*. In the apse: Madonna enthroned and (dome) Coronation of the Virgin, by *Picot*. In the spandrels, the Evangelists, by *Delorme*. — Fine music at the evening-services in May (the Madonna's month).

Between the churches of Notre-Dame-de-Lorette and La Trinité, in the Rue de La Rochefoucauld, No. 14, is the *Musée Gustave Moreau*, containing about 700 paintings (some of them unfinished) and 4000 drawings by the painter of that name (not yet open to the public, but shown on application on Tues., Thurs., and Sat.).

The Rue de Châteaudun leads from Notre-Dame-de-Lorette to the W. to the Square de la Trinité (p. 196), traversing the N. of the *Quartier de la Chaussée-d'Antin*, one of the handsomest cen-

tral districts of the city, with the Opera House, several of the principal banks, and some of the large hotels. It owes its name to the Rue de la Chaussée-d'Antin, between the church of La Trinité and the Boul. des Capucines.

*La Trinité (Pl. B, 18), a church in the latest Renaissance style, was built by *Ballu* in 1861-67. In front of it is the small Square de la Trinité, adorned with three fountains and statues of Faith, Hope, and Charity, executed by *Lequesne* from designs by *Duret*. The façade has a porch with three large arches, above which rises an elegant story with a gallery and a rose of open-work, surmounted by a clock-tower 206 ft. in height, flanked with two lanterns. Over the doors of the porch are enamel-paintings by *Balze*.

The Interior consists of a large nave with two low aisles flanked with chapels. Nave and aisles are separated by handsome columns alternating with pillars, which are embellished with statues of the Apostles. The gallery over the aisles projects into the choir, below which is a crypt. Over the high-altar rises a tasteful canopy. The apse is occupied by a large chapel richly decorated; Madonna (in marble) by *P. Dubois*, paintings by *Em. Lévy* and *Elie Delaunay*, and stained glass by *Oudinot*. The nave and the other chapels are also adorned with paintings; those in the nave are by *Jobbé-Duval;* those in the chapels on the right by *Brisset* (Intercession for the souls in Purgatory, Depositon in the Tomb). *Lecomte du Nouy* (St. Vincent de Paul), *F. Barrias* (St. Geneviève), and *Laugée* (St. Denis); those on the left by *Eug. Thirion* (Childhood of Jesus), *Rom. Cazes* (Christ and saints), *Mich. Dumas* (Pietà and Prayer to the Madonna), and *L. Français* (Baptism of Christ, Expulsion from Eden). Near the side entrances are elegant 'bénitiers', surmounted with marble statues of Innocence and Purity by *Gumery*. — La Trinité has a good choir and organ. M. Guilmant is the organist.

The Rue de Clichy, to the left of the church, runs to the Place de Clichy (p. 209), passing the Casino de Paris (p. 36).

The *Rue St. Lazare*, continuing the Rue de Châteaudun beyond La Trinité, leads in a few minutes to the Gare St. Lazare.

The Rue de Londres, to the N.W. of the Place, leads almost straight to the Parc Monceaux (p. 198), viâ the curiously shaped *Place de l'Europe* (Pl. B, 18), formed by the junction of six streets above the line of the Chemin de Fer de l'Ouest, behind the Gare St. Lazare.

The **Gare St. Lazare** (Pl. B, 18), which is reached from the Boulevards more directly viâ the Rue Auber and Rue du Havre, is a large and handsome building, remodelled in 1886-89 on plans by *Lisch*. It consists of two main parts, connected by a long waiting-room, and of the *Hôtel Terminus* (p. 3) in front, facing the street, and concealing the rest. The pavilion in the Rue d'Amsterdam is for the main line traffic, the other part, in the Rue de Rome, for the Chemin de Fer de Ceinture and for the Lignes de Banlieue.

III. FROM THE GARE ST. LAZARE TO ST. AUGUSTIN AND THE PARC MONCEAUX.

Les Batignolles.

We now follow the Rue du Havre, opposite the station on the Rue d'Amsterdam side, to the Boulevard Haussmann. To the left in the Rue du Havre are the *Lycée Condorcet*, and, farther on, the handsome *Magasins du Printemps* (p. 40).

The *Boulevard Haussmann* (Pl. B, 18, 15; *II*), one of the imposing modern thoroughfares of Paris, owes its name to *Baron Haussmann*, prefect of the Seine in 1853-69 and chief promoter of the grand transformation of modern Paris. It is continued to the ($1^3/_4$ M.) Arc de Triomphe de l'Etoile (p. 158) by the Avenue de Friedland. If continued for 300 yds. in the other direction to the Boulevard Montmartre, between the Rue Taitbout and the Rue Drouot, it would form the most direct route from that neighbourhood to the Bois de Boulogne. We follow the Boul. Haussmann to the right as far as a square, in the middle of which stands the —

Chapelle Expiatoire (Pl. B, 18; *II*), erected in 1820-26, from designs by *Percier* and *Fontaine*, to the memory of Louis XVI. and Marie Antoinette, on the site of the old cemetery of the Madeleine, where their remains lay from 1793 to 1815, when they were removed to the royal vault at St. Denis. In front of the chapel is a court flanked with galleries in imitation of ancient tombs, and intended as a monument to other victims of the Revolution. The chapel is in the form of a Greek cross, with a portico, and is covered with a dome. The entrance is in the Rue Pasquier; best time for a visit 12-4 (fee).

The Interior contains two groups in marble. That on the right, by *Bosio*, represents Louis XVI. and an angel who addresses him with the words, '*Fils de St. Louis, montez au ciel!*' Below is inscribed the king's will. The group on the left, by *Cortot*, represents the Queen supported by Religion, a figure which bears the features of Madame Elizabeth, the king's sister, who was guillotined on 12th May, 1794. Inscribed on the monument is the last letter addressed by the queen to her sister-in-law (comp. p. 212). — Over the portal is an allegorical relief by *Lemaire*, referring to the removal of the ashes to St. Denis. — Staircases on each side of the altar descend to a crypt, which occupies the ground where Louis XVI. was originally interred.

Farther on, the Boul. Haussmann intersects the *Boulevard Malesherbes*, another imposing street, extending from the Madeleine to the fortifications ($1^3/_4$ M.). — To the right in this boulevard rises the church of **St. Augustin** (Pl. B, 15), built by *Baltard* in 1860-68, in a modernised Romanesque style. The building is in the form of an irregular triangle, towards the base of which rises a dome 80 ft. in diameter and 165 ft. in height, crowned with an elegant lantern, and flanked with four dome-covered turrets. The portal consists of three arches surmounted by a kind of gallery containing statues of Christ and the Apostles, by *Jouffroy*, above which are a rose-window and a triangular pediment. The pillars are also embellished with statues of prophets and doctors of the church.

Interior. The church has no aisles, properly so called. The nave preserves its width the whole way back, while the increasing width of the triangle is filled with chapels increasing in depth as they approach the choir. Above are galleries, which are continued under the dome. The nave is covered with a flat ceiling, borne by arcades of open iron-work, and the columns terminate in figures of angels. The high-altar, standing beneath a sumptuous canopy, is placed above a crypt, which also runs under the nave. The very short transepts terminate in chapels. In the nave are two paintings by *D. Maillart:* Baptism of St. Augustine (on the left), Death of St. Monica (on the right). The mural paintings are by *Signol* (in the cupola), *Bouguereau*, and *Brisset;* the stained glass by *Maréchal* and *Lavergne*. — The organist is M. E. Gigout.

In front of the church is a Monument to Joan of Arc by *Paul Dubois*. Adjacent is a bronze group by *Mombur*, representing 'A Rescue'.

About 500 yds. farther on, the Boul. Malesherbes passes to the right of the Parc Monceaux, before reaching the outer Boulevards. The park may also be reached by returning to the Boul. Haussmann and following it to the right, to the Avenue de Messine, which leads the N.W. towards the Parc Monceaux. A bronze statue of *Shakespeare*, by Paul Fournier (1888), stands at the point of divergence.

The ***Parc Monceaux,** or *Parc de Monceau* (Pl. B, 15), enclosed by a very handsome railing, has four entrances (see Plan), the chief of which is in the Boul. de Courcelles, where a small rotunda, from the former Barrière de Chartres, has been placed. This park has no pretension to vie with the Bois de Boulogne, or even the Buttes-Chaumont, but it affords a pleasant and refreshing oasis in the midst of a populous quarter of the city.

The park owes its name to a property bought in 1778 by Philippe d'Orléans, surnamed Egalité, father of Louis Philippe, who laid it out in so novel and attractive a style that it soon became one of the most fashionable resorts of the 'beau monde'. Balls, plays, and fêtes of the most brilliant description were celebrated here. The Revolution converted the park into national property. Napoleon I. presented it to his chancellor Cambacérès, who, however, soon restored it to his imperial master, on account of the great expense in which it involved him. At the Restoration it again became the property of the house of Orleans, and was employed in 1848 for the 'national ateliers'. At length it was purchased by the city of Paris, and upwards of 25 acres of it were sold by the municipality for building purposes, while the remaining 22½ acres were converted into a public park, tastefully laid out in the English style.

The park retains a few relics of its old attractions, such as the *Naumachie*, an oval piece of water, flanked with a semicircular Corinthian colonnade, and adorned with a statue of Hylas, in bronze, by Morice. Not far off is a *Monument to Guy de Maupassant* (1850-93), the author, by Verlet. Among the other sculptures with which the park is embellished are the Young Faun, by *F. Charpentier;* the Abandoned, by *Cornu*; to the right of the main walk, Boy playing with marbles, by *Lenoir*; to the left, the Snake-Charmer, by *B. de la Vingtrie;* Wounded lioness, by *Valton*; farther on, to the right, Wounded Cupid, by *Mabille*; to the left, the Sower, by *Chapu*; to the right, the Mower, by *Gumery*; behind, the Reaper, by *Gaudez*. Monuments are also to be erected here to *Ambr. Thomas* (1811-96), the composer, by Falguière; to *Gounod* (1818-93),

the composer, by Mercié; to *Chopin* (1809-49), the composer; and to *Corot* (1796-1825), the painter.

From the gate of the Parc Monceaux facing the Avenue Hoche, at the end of which the Arc de l'Etoile is visible, we observe the gilded domes of the ***Russian Church** (Pl. E, 12), in the Rue Daru. This church was built in 1859-61 in the Byzantine-Muscovite style, from a design by *Kouzmine*, and is in the form of a Greek cross. The handsome porch is covered with a gilded dome and surmounted with five pyramids, that in the centre being 156 ft. in height, and all of them terminating in gilded cupolas with Russian crosses. The church is open on Sun. and Thurs., 3-5 o'clock. The figures which adorn the 'ikonostas', representing Christ, the Virgin, and several Russian saints, were painted by the brothers *Sorokine* and by *Bronnikoff*. The rest of the church is adorned with paintings of Scriptural subjects by the same artists and of prophets by *Vassilieff*.

At No. 7 Avenue Vélasquez, which leads from the park to the Boulevard Malesherbes, is the **Musée Cernuschi**, bequeathed along with the house containing it to the city of Paris by Mons. H. Cernuschi (1821-96), a Milanese financier. The museum consists of a valuable collection of Chinese and Japanese works of art, including upwards of 2400 bronzes. Keeper, *M. Causse*. — Admission, see p. 56.

From the entrance we ascend the staircase to the left, leaving sticks and umbrellas. In the hall are a few bronzes.

First Floor. *Room I* contains a portrait of the founder, furniture, kakemonos, a large vase, and other bronzes. — *Room II*. Figure in 'bizen' (imitating bronze) and other pottery; porcelain. In the glass-case in the middle are picture-books. — *Room III*. Small objects in ivory, bric-à-brac, masks. — *Room IV*. In the middle is a seated figure of Buddha, 14 ft. high, from near Tokio. In front, an enamelled censer and a desk-case with artistic sword-guards. On the window-side are three statues of Buddha and a large censer in the form of a dragon. Round three sides of the room, on stands, are fine Chinese and Japanese bronzes, some of great antiquity. The oldest pieces are at the beginning of the 4th wall. The smaller bronzes are in the glass-cases of the gallery. On the rear-wall is a beautifully carved wooden balustrade. — *Room V*. In the middle is a porcelain pagoda. Vases and plates in coloured porcelain. — *Room IV*. Bronzes. — A side-staircase now descends to the Ground Floor, where two rooms contain Chinese and Japanese porcelain and stoneware.

The **Batignolles** quarter, to the N. of the Parc Monceaux, is a favourite residence for artists, and contains many handsome and tasteful private residences, presenting a pleasing contrast to the monotonous architecture of the ordinary streets of Paris. The traveller will find it worth while to inspect the *Rue Prony*, opposite the principal entrance to the park, and several of the side-streets such as the *Rues Fortuny* and *Montchanin*, and lastly the *Avenue de Villiers* and part of the Boul. Malesherbes. In the *Place Malesherbes* (Pl. B, 14) is a handsome mansion in the style of the 16th century. In the gardens flanking the avenue are bronze figures of the Genius of Music, by Bailly, and the Grief of Orpheus, by Verlet, Farther on is a bronze *Statue of Dumas the Elder* (1824-1870), designed by Gustave Doré; the fine group in front represents Reading, and behind is a Musketeer.

In the neighbouring Rue de Tocqueville is the *Ecole des Hautes Etudes Commerciales*, in front of which is a small square with a bronze statue, by Moncel, of *Alain Chartier* (1383-1449), the poet.

No. 145 in the Boulevard Malesherbes is the *Lycée Carnot*, formerly the Ecole Monge (Pl. B, 11-14), an establishment founded in 1869, to prepare

pupils for the government schools. Farther to the N. is the *Place Wagram* (Pl. 11), embellished with a bronze statue, by F. de St. Vidal, of *A. de Neuville* (1835-1885), the military painter. The Place is situated above the Chemin de Fer de Ceinture, not far from the station of Courcelles-Ceinture (Pl. B, 11). A statue, by A. Boucher, is to be erected in the vicinity to *Eugène Flachat* (1802-73), the engineer.

To the E., near the station of Batignolles, is the *Square des Batignolles* (Pl. B, 14), one of the largest in Paris. It has two fountains and bronze figures of Circe, by *Michel*, 'Le Belluaire', by *Ferrary*, etc.

In the outer boulevards, to the E. of the Parc Monceaux, we pass on the right the **Collège Chaptal** or *Goubaux* (Pl. B, 14, 15), a building constructed by *Train* in 1866-72, of stone and bricks of different colours, and tastefully decorated. Farther on is the *Place de Clichy* (p. 209).

7. La Villette and Montmartre.

Visitors who are interested in the market at La Villette will see it to most advantage on *Monday* or *Thursday* morning (omnibus line *M*; tramway to Pantin and Aubervilliers; Chemin de Fer de Ceinture), and may afterwards visit the Buttes-Chaumont and other adjacent points. — Luncheon may be obtained near the Gare du Nord or Gare de l'Est (see p. 18), at the Buttes-Chaumont, in the Rue d'Allemagne, near the market (*e.g.* No. 188), or in the restaurant at the market.

I. FROM THE BOULEVARDS TO LA VILLETTE.

St. Laurent. Gare de l'Est. Gare du Nord. Buttes-Chaumont. Market and Abattoirs at La Villette.

We leave the Grands Boulevards beyond the Porte St. Denis (p. 75), and follow the *Boulevard de Strasbourg* (p. 75), to the left, to the Gare de l'Est. On the right is the *Eldorado*, and on the left the *Scala*, two 'cafés-concerts' (p. 36). Before reaching the station we cross the *Boulevard de Magenta*, about $^1/_2$ M. from the Place de la République (p. 74).

The church of **St. Laurent** (Pl. B, 24), immediately to the right, was founded in 593, but has been repeatedly rebuilt and restored. It was finally remodelled in 1865-66, when two bays were added to the nave, and a handsome Gothic façade with a spire was constructed towards the boulevard. The choir was decorated by *Blondel* (d. 1853), and the high-altar by *Lepautre*. In the S. transept is a Martyrdom of St. Lawrence, by *Greuze*; opposite, St. Lawrence among the poor, by *Trezel*.

The **Gare de l'Est,** or *de Strasbourg* (Pl. B, 24), practically rebuilt in 1895-99, is situated opposite the end of the Boulevard de Strasbourg. The pavilions projecting on each side are connected by a colonnade, on the balustrade of which is a clock-dial with statues of the Seine and the Rhine. Trains, hotels, etc., see pp. 26, 9.

The Rue de Strasbourg, leading to the W. past the front of the station, joins the Boulevard de Magenta, which brings us in 5 min. to the wide and handsome *Rue Lafayette* (p. 195).

The **Gare du Nord** (Pl. B, 24), a railway-station constructed in 1863-64 by *Hittorff*, is situated a short distance to the right. The

principal part of the extensive façade, which is 170 yds. in length, is surmounted by a pediment crowned with statues of Paris (in the centre) and of eight important foreign cities connected with Paris by the Ligne du Nord. — To the right is the recently rebuilt *Station of the Ceinture* (p. 27). Lines starting hence, see p. 26; hotels in the vicinity, see p. 9.

The church of *St. Vincent-de-Paul* (p. 203) is near the station; its façade is turned towards the Rue Lafayette.

We regain the Rue Lafayette by following the street that leads to the E. in front of the station, and continue in a straight direction, crossing the railway from the Gare de l'Est.

The Rue Lafayette ends at the Boulevard de la Villette, near the Canal St. Martin. On the left we observe a *Rotunda*, in which is the Custom House, a relic of an old gateway erected at the end of last century by Ledoux. To the right, behind the houses, is the *Bassin de la Villette* (Pl. B, 26, 27), a harbour and reservoir (16 acres), 75 ft. above the lowest water-level in the Seine. It is formed by the *Canal de l'Ourcq*, which connects the Ourcq, an affluent of the Marne, with the Seine. This canal, 54 M. long, cuts off a long curve formed by the river, while the *Canal St. Denis*, 2½ M. long, a ramification towards the N.E., shortens the water-route between the Upper and Lower Seine by 10 M. The *Canal St. Martin* (p. 72), 4 M. long, continues the Canal de l'Ourcq to the S.

The basin is surrounded by extensive warehouses, which serve to convey an idea of the commerce carried on by these waterways of Paris. About 1200 loaded barges enter the basin monthly, and two-thirds of these obtain return-cargoes.

The basin is crossed by a lofty *Foot Bridge*, the single arch of which has a span of 310 ft. At the other end, in the Rue de Crimée, is a hydraulic *Draw Bridge*, worked by the water of the canal.

We now follow the *Rue d'Allemagne* as far as the broad Avenue de Laumière, which leads to the right to the Buttes-Chaumont. On the left, at the end of this avenue, is the large *Mairie of the 19th Arrondissement*, a modern building in the style of Louis XIII., by Davioud and Bourdais. The Salle des Mariages is embellished with paintings by Gervex and Blanchon.

The park of the ***Buttes-Chaumont** (Pl. B, 30, 29) lies on the N.E. side of Paris, at the W. end of the hill of Belleville. It extends in the form of an irregular crescent over an area of about 55 acres, but does not cover the whole of the 'buttes' (hills), part of which is still a barren waste ('calvi montes'). On the summit of these hills once rose the gibbet of *Montfaucon*, where numerous criminals and others were hanged. The gallows was removed in 1761, and the place afterwards became notorious as a haunt of malefactors. About the year 1865 the authorities, induced by sanitary considerations, began to remove the heaps of rubbish accumulated here, and it was resolved to convert this ill-favoured locality into a park for the benefit of the artizans of this quarter of the city. The peculiar nature of the ground afforded an opportunity of laying it

out in a novel and picturesque manner, and the task was skilfully executed by *M. Alphand* (d. 1891), the engineer, and *M. Barillet* (d. 1874), gardener-in-chief of Paris, at an outlay of 3,412,620 fr.

The quarries formerly worked here have been transformed into a rocky wilderness surrounded by a small lake, while the adjacent rugged surface is now covered with gardens and walks shaded by trees. A cascade falling from the height of 100 ft. into an artificial stalactite grotto (formerly the entrance to the quarries) is intended to enhance the attractions of the scene. The highest rock (290 ft.) is surmounted by a miniature Corinthian temple, which commands an admirable view in the direction of St. Denis; the best *View of the city itself, with its ocean of houses, is obtained from the second summit (330 ft.) to the S. An iron cable bridge, 70 yds. in length, crosses from one of the rocks to another, while others are connected by means of a stone arch, so as to facilitate access to the different points of interest. The temple may also be gained by a path among the rocks, reached by a boat across the lake (5 c.). Here and there are bronze sculptures: on the side next the main entrance, The Rescue, by *F. Rolard;* Eagle-hunter, by *Desca*, on this side of the large bridge; Corsair, by *Ogé*, near the great waterfall; Wolf Hunt, by *Hiolin*, in the upper part of the park; nearer the side towards the city, 'Egalitaire' ('Time, the Leveller'), by *Captier;* beside the small cascade beyond the restaurant, The Ford, by *C. Lefèvre.* — The Chemin de Fer de Ceinture (p. 27) is carried through the E. end of the park by a cutting and two tunnels; in the vicinity, the Belleville-Villette station (see Appx., p. 34).

There are three *Cafés-Restaurants* in the park; one near the suspension-bridge, one on the S. side of the hill (with view of Paris), and one above the railway cutting. A military band plays here on Sun. and Thurs. in summer.

In 1871 the Buttes-Chaumont was one of the last positions occupied by the insurgents, who held their ground here till May 27th, when they were driven out by an incessant cannonade from Montmartre.

In the Belleville quarter, to the S.E. of the Buttes-Chaumont, is the handsome church of **St. Jean-Baptiste** (Pl. B, 33), built in the Gothic style of the 13th cent. by *Lassus* (d. 1857), and consecrated in 1859. The chief portal is flanked by two towers, 190 ft. in height, which are conspicuous from every part of the city. Mural paintings in the transept by Leloir and Maillet. — A cable-railway descends hence to the Place de la République (p. 74; 10 c.).

The Rue d'Allemagne (p. 201) leads to the fortifications of the city, where it terminates at the Porte de Pantin (p. 203). To the left, within the 'enceinte', about 3/4 M. from the Buttes-Chaumont, is situated the **Marché de la Villette** (Pl. B, 31), the only cattle-market in Paris. Visitors are freely admitted to the market, which presents a busy scene, especially on Monday and Thursday mornings. It consists of three large pavilions, like those of the Halles Centrales, constructed by Baltard and Janvier, and covers an area of ten acres. The central hall is capable of containing 5080 oxen, that on the right about 2000 calves and 5800 pigs, and that on the

left 31,300 sheep. Most of the cattle arrive by a branch of the Ceinture railway, on the E. side. Behind the market are stables and offices, at the back of which runs the Canal de l'Ourcq.

Over 2½ million head of cattle annually enter the market. The bullocks come chiefly from Normandy, Anjou, and Poitou; the cows from the Ile-de-France; the calves from Orléanais and Champagne; the sheep from various provinces and from abroad; and the pigs from Maine, Poitou, and Brittany.

Visitors are also usually permitted to visit the adjoining **Abattoirs de la Villette,** or slaughter-houses, beyond the canal. The chief entrance to them is in the Rue de Flandre, on the N.W. side, beside which are two sculptured groups of animals, by *A. Lefeuvre* and *Lefèvre-Deslongchamps*. The busiest time here is also in the morning, but the scene is not one which will attract many visitors, though the premises are kept scrupulously clean. The buildings include about 20 courts, with 250 scalding-pans. About 1200 bullocks, 500 calves, and 800 sheep are slaughtered here daily; sometimes even more. The butchers of the abattoirs are not retail dealers, but sell the meat wholesale here or at the Halles Centrales to the butchers of the town. The slaughter-house for pigs (about 1000 daily) is by itself, next the fortifications. At the end next the market are a *Refrigerator* and an *Electric Factory*. — The market and abattoirs together have cost the city about 60 million francs.

On the left bank of the Seine is another large slaughter-house (24 acres), established in 1897, between the Rue de Dantzig and the Rue Brancion (Pl. G, 11).

The neighbouring quarters of *Aubervilliers* (27,300 inhab.), *Pantin* (25,600 inhab.), and *Le Pré-St-Gervais* (9500 inhab.) are uninteresting. The new *Mairie* at Pantin (Pl. B, 31, 34) is built in the Renaissance style. — About 1¼ M. to the right, on the hill behind Le Pré-St-Gervais, to which a small tramway plies (5 c.), is the village of *Les Lilas* (7500 inhab.), with another tasteful mairie. This village lies on the electric tramway to Romainville (see the Appx.).

II. MONTMARTRE.

St. Vincent-de-Paul. Butte Montmartre. Cemetery of Montmartre.

Those who have already inspected the Bassin de la Villette and the Buttes-Chaumont may take a cab to the Gare du Nord, which is about 2 M. from the Abattoirs, or they may use the tramway coming from Aubervilliers, leaving it at the Rue du Faubourg-St-Denis, near the station. From the *Gare du Nord* (p. 200) we descend the Rue Lafayette for a short distance to the church of St. Vincent-de-Paul, which may be reached from the boulevards by ascending the same street or the Rue d'Hauteville.

***St. Vincent-de-Paul** (Pl. B, 24), erected in 1824-44, by *Lepère* and *Hittorff*, is in the form of a Latin basilica, with a projecting portico of twelve fluted Ionic columns and two somewhat feeble towers 138 ft. in height. In the pediment is a relief by *Lemaire*, representing St. Vincent-de-Paul, between Faith and Charity. Over

the bronze doors are reliefs by *Farochon* (d. 1871), representing the symbols of the Evangelists.

Interior. The church consists of a nave flanked with double aisles, the latter being partly occupied by chapels, and partly by galleries. The roof is borne by 86 Ionic stuccoed columns. The open roof is tastefully decorated. The windows of the aisles are filled with stained glass by *Maréchal* and *Grignon*.

The nave is adorned with a celebrated *Frieze by *Hippolyte Flandrin*, executed in 1850-54 and conceived in the manner of the early-Christian mosaics at Ravenna. It represents the nations of the earth advancing in solemn procession towards the gates of Heaven. Over the entrance are SS. Peter and Paul, preaching the gospel. To the right are two groups of believers, one with St. Louis in its midst. Farther on are bishops, St. Jerome and the other Fathers of the Church, martyrs, Christian heroes, popes, and so forth. To the left are Mary and Joseph, groups of holy women, and female martyrs.

In the dome of the choir is another fresco, by *Picot* (d. 1868), representing St. Vincent-de-Paul kneeling before Christ on his throne, and presenting children to him. The frieze, also by Picot, represents the seven sacraments. The high-altar is adorned with a handsome Crucifixion in bronze, by *Rude* (d. 1855). The chapel of the Virgin at the back of the choir contains a fine group of the Virgin and Child by *Carrier-Belleuse*, and eight scenes from the New Testament by *Bouguereau*.

The Rue St. Vincent-de-Paul, behind the church, intersects the Boulevard de Magenta, and ends at the *Hôpital Lariboisière* (Pl. B, 23), erected in 1846-53, and called after the countess of that name, who bequeathed 2,900,000 fr. to the poor of Paris. Visitors are admitted on Sun. and Thurs., from 1 to 3 p.m. The chapel contains the tomb of Mme. de Lariboisière (d. 1851), by *Marochetti*.

A little to the N. of the hospital, beyond the Boul. de la Chapelle, is the handsome church of **St. Bernard** (Pl. B, 23), with its fine spire, erected in 1858-61, by *Magne*, in the Gothic style of the 14th century. The paintings, pulpit, stations of the Cross, stained glass by *Gsell-Laurent*, and two good altar-pieces in the transept may be inspected. In the square in front of the church is a pretty bronze figure of a woman feeding poultry.

The Boul. de Magenta ends at the *Boulevards Extérieurs*, between the Boul. de la Chapelle and the Boul. de Rochechouart. To the N. it is continued to St. Ouen (p. 209) by the *Boulevard Barbès* and the *Boulevard Ornano*.

The conspicuous dome rising a little to the left of the Boulevard Barbès belongs to the *Magasins Dufayel*, a large establishment for the sale of furniture, etc., on the system of payment by instalments. A visit to the interior is not uninteresting. The façade on the other side, in the Rue de Clignancourt, near the Butte Montmartre, is noteworthy; the sculptures are by Falguière and Dalou.

A little to the W., in the Boul. de Rochechouart, is the *Collège Rollin* (Pl. B, 20), a large edifice, finished in 1876. It is adjoined by the *Square d'Anvers*, which is embellished with a column bearing a bronze *Statue of Armed Peace*, by Coutan, and with bronze statues of *Sedaine* (1719-1797) and *Diderot* (1713-1784), by Lecointe.

The **Butte Montmartre**, near the top of which we have now arrived, is a hill famous in the annals of Paris, rising to a height of 330 ft. above the Seine, and containing ancient quarries of gyp-

sum (from which, when calcined, is obtained 'plaster of Paris'). According to tradition, St. Denis, the first bishop of Paris, and his companions suffered martyrdom here in 270, and the name of the hill is supposed to have once been *Mons Martyrum*. Others derive the name from *Mons Martis*, from a temple of Mars which is said to have stood here. This point can be reached only by a long détour or by flights of steps. The most direct of the latter, leading to the left from the *Place St. Pierre*, has 266 steps. A lift is to be constructed, and the whole slope is to be laid out as a public park (Square de la Butte-Montmartre), with a waterfall.

The heights of Montmartre witnessed the final struggle between the French troops and the Prussian and Russian allies on 30th March, 1814, and also played an important part in the sieges of 1870-71. On 18th March, 1871, the insurgent soldiers, having assassinated the generals Clément-Thomas and Lecomte, took possession of the cannon on the Montmartre, which had been entrusted to a body of the National Guard. Thus began the Communard rebellion of 18th March to 28th May, 1871. The insurgents were dislodged by the victorious troops on 24th May, and the batteries of Montmartre were then directed against the Communards who occupied the Buttes-Chaumont (p. 201) and Père-Lachaise (p. 180).

The **Eglise du Sacré-Cœur** (Pl. B, 20), crowning the summit of the hill, though still unfinished, has been used for service since 1891. It is an imposing edifice in the Romanesque-Byzantine style, from designs by *Abadie*, and is to be surmounted by a large dome, about 260 ft. in height, with a clock-tower 360 ft. high behind. The progress of the building has been slow, for very extensive substructions were required, costing 3,500,000 fr., and though 30,000,000 fr. have already been expended, much has yet to be raised by subscription. The approach is at present by the little Rue de la Barre, behind the church.

To the right, in front of the chief façade, is the ticket-office for the crypt, the bell, and the ascent of the dome (see below). The crypt (adm. 25 c.; entrance to the E. of the vestibule) extends below the whole church. In a temporary shed is the huge bell known as the '*Savoyarde*', presented by the province of Savoy (adm 50 c., 25 c. on Sun. and holidays). It is 10 ft. high and 19 tons in weight without the tongue, dimensions exceeded only by those of the great bell of Moscow (19 ft. high and 200 tons in weight). — The entrance to the *Dome* (50 c.) adjoins the W. door of the church. It affords a magnificent *View of Paris, and of the country to the S., W., and E. of it.

The principal features from left to right, seen from the corner of the street, are as follows: in the foreground, St. Vincent-de-Paul and the Gare du Nord; farther off, the Buttes-Chaumont, the two towers of Belleville, the tower of Ménilmontant, and Père-Lachaise with its 'sugar-loaf' and crematorium; to the right, nearer us, the Mairie of the 10th arrondissement; beyond St. Vincent-de-Paul, the campanili of St. Ambroise, the Colonne de Juillet, and the dome of St. Paul's; in front, the Chapelle des Arts et Métiers; more remote, still to the right, the dome of La Salpêtrière; St. Gervais, the Hôtel de Ville, Notre Dame, Tour St. Jacques, St. Etienne-du-Mont, and the Panthéon; next, St. Eustache and the Halles Centrales, with the domes of the Sorbonne, the Val-de-Grace, and the Observatory; nearer, the twin towers of St. Sulpice, the tower of St. Germain-des-Près, and the Louvre; in the distance, the tower of Montrouge; then comparatively

near, to the right, the imposing Opera House, above which rise the spires of Ste. Clotilde; to the left, the Vendôme Column; again to the right, the dome of the church of the Assumption, the gilded cupola of the Invalides, the buildings of the Exhibition of 1900 in the Esplanade, the Champs-Elysées, and the Champ-de-Mars, the Great Wheel, and the Eiffel Tower to the left; nearer, to the right, the two Palais des Beaux-Arts in the Champs-Elysées, the campanile of La Trinité, and the Madeleine; then the dome of St. Augustin, the towers of the Trocadéro, the Arc de Triomphe de l'Etoile, and the fort of Mont Valérien. On the horizon rise the hills of Châtillon, Clamart, and Meudon.

To the W. of the church is a very large *Reservoir* (2,420,000 gal.) with three stories. The water in the first story is pumped up from another reservoir at the foot of the hill, whither it is brought from Bercy. The upper stories are destined for spring-water. Visitors apply to the keeper, to the left. — Behind the reservoir lies the old church of *St. Pierre-de-Montmartre*, a relic of a Benedictine monastery founded in 1147, by Louis VI. Beside it is a Mount Calvary, from the old convent of Mont Valérien (adm. 25 c.).

In front of the reservoir and on the other side of the new church are several *Panoramas* (adm. 1 fr., on Sun. and holidays 50 c.).

At the foot of the Butte, to the N., at some little distance from the Sacré-Cœur, are the church of *Notre-Dame-de-Clignancourt* (1859-63) and the handsome Renaissance *Mairie of the 18th Arrondissement* (1888-92).

Descending once more to the Boulevards Extérieurs, we follow them to the W. for about $^3/_4$ M., to the Cemetery of Montmartre. At the end of the Boul. de Rochechouart, where it is joined by the Rue des Martyrs, is the little *Cirque Médrano* (p. 35). The Boul. de Rochechouart is continued westwards by the *Boul. de Clichy*, leading past the *Place Pigalle* and the *Place Blanche*. The short *Avenue Rachel* leads to the right (N.) to the cemetery. This approach was lowered in 1888, when the *Viaduc Caulaincourt*, about 200 yds. long, was carried over the cemetery, uniting the Rue Caulaincourt, to the N. of the Butte Montmartre, with the Boul. de Clichy.

The **Cemetery of Montmartre,** or *Cimetière du Nord* (Pl. B, 16, 17), the second burial-ground of Paris, though inferior to Père-Lachaise, is also worthy of a visit. Hours of adm., see p. 180.

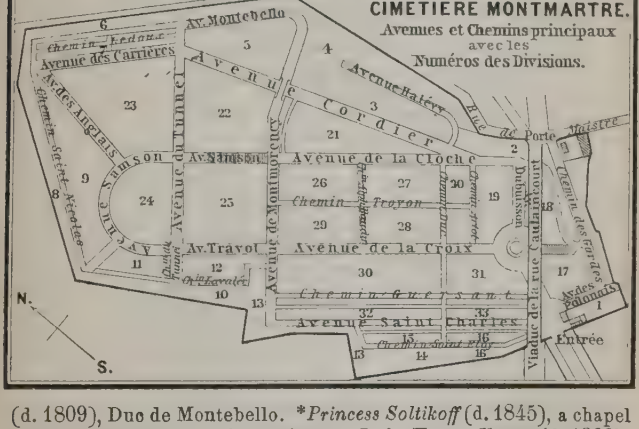
We follow the main avenue in a straight direction, pass under the viaduct, and reach the —

Carrefour de la Croix. Beneath the cross are interred the victims of the 'coup d'état' of 1852. To the left, on the side next the principal avenue, is the vault of the **Cavaignac Family*, to which belonged the author *Godefroy* (d. 1845), and the general *Eugène* (d. 1857), president of the republic in 1848. The recumbent figure of the former, in bronze, is by Rude. To the right, under the viaduct: *J. Duprato* (d. 1892), composer, bronze medallion and lyre by J. Thomas; *Castagnary* (d. 1888), the author, bronze bust by Rodin; *Beyle* (Stendhal; d. 1842), author, medallion after David d'Angers. Farther on, in the Avenue Dubuisson: **Feyen-Perrin* (d. 1888), painter, with a bronze bust and a statue of a fisher-girl strewing flowers, by Guilbert. *Jean Gérôme* (d. 1891), with a statue of Grief

by J. L. Gérôme. On the wall at the end, **Ad. Porlier* (d. 1890), with a bronze statue of a woman strewing flowers, by L. Morice. At the beginning of the Avenue de la Cloche (p. 208): *Meilhac* (d. 1897), the dramatist, monument by Bartholomé.

The JEWISH CEMETERY is a little farther on, to the right of the Avenue Cordier. To the left, near the entrance, **Osiris Family*, with a colossal statue of Moses, after Michael Angelo, At the end of the walk, on the left, **Halévy*, the composer (d. 1862), with a statue by Duret.

We proceed straight on, and, regaining the principal cemetery, follow the AVENUE MONTEBELLO, one of the most interesting in the cemetery. To the left, *Miecislas Kamienski*, a Polish volunteer who fell at Magenta in 1859, with recumbent bronze figure by Franceschi. *P. Chouvaloff*, a child's tomb with angel by R. Carnielo. — Left, **Rohart Family*, with angel in bronze. Farther on is a large block of marble marking the grave of *Paul Delaroche* (d. 1856), the painter. Behind, *Chas. Maury* (d. 1866), the composer. — Right, *Marshal Lannes*


CIMETIÈRE MONTMARTRE.
Avenues et Chemins principaux
avec les
Numéros des Divisions.
Av. Montebello
Avenue Rodrigues
Avenue des Carrières
Avenue Cordier
Avenue Halévy
Rue de Porte Valaisse
Av. des Anglais
Av. Samson
Avenue de la Cloche
Avenue du Tunnel
Avenue de Montmorency
Av. Travot
Avenue de la Croix
Chemin Fraron
Chemin de fer de Ceinture
Chemin de fer de Petite Ceinture
Chemin de fer de Grande Ceinture

the Avenue Cordier. Left, *Murger* (d. 1861), author of the 'Vie de Bohème', with a statue of Youth by Millet. Left, **Louise Thouret* (d. 1858), with recumbent figure in marble, by Cavelier. Right, *Gozlan* (d. 1866), the author. Adjacent, on the left, is the tomb of **Théophile Gautier* (d. 1872), the poet, a sarcophagus with a figure of Calliope, by Godebski, bearing, among others, the following inscription: —

'L'oiseau s'en va, la feuille tombe,
L'amour s'éteint, car c'est l'hiver;
Petit oiseau, viens sur ma tombe
Chanter quand l'arbre sera vert'.

Farther on, to the right, **Gust. Guillaumet* (d. 1887), the painter, with allegorical figure and bronze medallion by E. Barrias.

We now ascend by the grave of Gozlan and proceed towards the right to the Avenue de Montmorency. Right: *Duchesse d'Abrantès* (d. 1838), wife of Marshal Junot, and their son; medallion by David d'Angers. Adjacent, *Ary Scheffer* (d. 1858), the painter; a chapel in which also rests *Ernest Renan* (d. 1892), author and critic, Scheffer's nephew. In the centre, **Alexandre Dumas the Younger* (d. 1895), with recumbent statue by St. Marceaux, under a canopy. — Left: *Cl. Rousset* (d. 1895), with a bronze bust.

We here turn to the left and follow the Avenue de la Cloche. On the right: **Victor Massé* (d. 1884), composer, with bronze ornamentation. To the left: *De Braux d'Anglure* (d. 1849); a bust and bas-relief in bronze. In the avenue, on the right, in the second row of graves, repose *Heinrich Heine* (d. 1856), the poet, and his wife *Mathilde* (d. 1883), monument and bust, by Hasselriis, erected in 1900. In the first row, close by: *Greuze* (d. 1805), the painter. — Farther on, to the left, *Viollet-le-Duc* (d. 1879), architect.

Opposite is the Chemin Duc, crossing the Chemin Troyon, which traverses the most interesting part of the cemetery. Left: **Frédéric Lemaître* (d. 1876), the actor, with bronze bust by Granet; right: *Troyon* (d. 1865), the painter. Among the trees, to the left: *R. Deslandes* (d. 1890), dramatist, bust by Guilbert. *Neffizer* (d. 1876), chief editor of 'La Presse' and founder of 'Le Temps', with a bronze statue of Grief, by Bartholdi. Farther on, *Carlotta Patti* (d. 1889), singer; medallion by Lormier. — In the main walk, beyond Troyon, to the right: *Aglaë Didier* (d. 1863), author. Left: *Clapisson* (d. 1866), composer; *H. Storks* (d. 1866), recorder of Cambridge, marble monument, with medallion. **Méry* (d. 1866), author; statue of Poetry, in bronze, by Lud. Durand. — In the Chemin Baudin, to the right, **Baudin*, 'mort en défendant le droit et la loi, le 3 déc. 1851: ses concitoyens, 1872'; a handsome recumbent figure in bronze, by Millet (the remains were removed to the Pantheon in 1889). At the end, *Thiboust* (d. 1867), the dramatist, marble relief. A little to the right, *Martin Bernard* (d. 1883), 'representative of the people'; medallion by Meusnier. — To the right of the Chemin Troyon: *Rouvière* (d. 1865), tragedian; medallion

and bas-relief by Préault, representing the deceased as Hamlet. Left: **Chaudey* (d. 1871), editor of the 'Siècle', shot by the Communards; an expressive medallion by Renaudot, with a quotation from the journal. Right: **Ward Family*, with a large Christ in bronze. Left: *Mêne* (d. 1879), sculptor. Right: **Rostan* (d. 1866), professor of medicine; marble figure in high-relief, by Schrœder. Left: *Marc-Lejeune*; a chapel, surmounted by a sarcophagus with four symbolical statues.

We have now again reached the Avenue de Montmorency (see p. 208). Left: *Duchesse de Montmorency-Luxembourg* (d. 1829), a large obelisk. Right: *Polignac* (d. 1863), officer; a large and rich chapel.

Those whom time permits may descend to the Avenue Samson by the flight of steps a little farther on. Right: **Samson* (d. 1871), actor; bronze bust by Crauk. Farther on, beyond the Avenue du Tunnel, to the right: *Dupotet de Sennevoy*, 'Chef de l'École magnétique moderne', with a fine marble bust by Bracony. Adjacent, to the left: *Gustave Ricard* (d. 1873), painter, with a marble bust by Ferru; to the right, *Ch. Fourier* (see below), the socialist.

At the end of the Avenue des Anglais, the first diverging to the right from the Avenue Samson, reposes *Jacques Offenbach* (d. 1881), under a rich monument of porphyry with a bronze bust, lyre, and palm. Not far off lies *Léo Delibes* (d. 1891), with a medallion by Chaplain.

Farther on in the Avenue Samson: to the right, *Ducange* (d. 1833), the author. In the Avenue Travot: to the right, *General Travot* (d. 1830), marble bust by Dantan. — To the right of the part of the Avenue Montmorency on the right: the brothers *Goncourt* (d. 1870 and 1896), sarcophagus with medallions.

From the cemetery we return to the Boul. de Clichy, and, following it to the right, pass a bronze statue of *Charles Fourier* (1772-1837), by E. Derré (1899), and soon reach the **Place de Clichy** or *Place Moncey* (Pl. B, 17), in which rises the *Monument of Moncey*, erected in 1869. This colossal group in bronze, by *Doublemard*, 19 ft. in height, on a pedestal 26 ft. high, adorned with bas-reliefs, represents Marshal Moncey (d. 1842) defending Paris, with a dying soldier beside him, in reference to the fact that the marshal distinguished himself in the defence of the capital in 1814.

Opposite the monument of Moncey the *Avenue de Clichy* ascends to the N., and farther on bends to the left, while the *Avenue de St. Ouen* turns a little to the right. To the left of the latter is the little *Square des Epinettes* (Pl. B, 16), with monuments to *Marie Deraismes* (d. 1894), by E. Barrias, and to *Jean Leclaire* (1801-72), by Dalou. Leclaire was the first employer of labour to introduce the 'profit-sharing' system with his workmen; Mde. Deraismes was a champion of the cause of woman's rights. — **Clichy** (33,900 inhab.) and **St. Ouen** (30,700 inhab.) are uninteresting. The château of St. Ouen, where Louis XVIII. signed his famous declaration of 2nd May, 1814, no longer exists, and the park is now a *Racecourse*.

A little beyond the Place de Clichy, to the left of the Rue de Clichy, which leads to La Trinité (p. 196), is the *Square Vintimille*, where a bronze *Statue of Berlioz* (1803-1869), by Alf. Lenoir, was erected in 1886.

The outer boulevards lead on to the W. from the Place Clichy to (1/2 M.) the Parc Monceaux (p. 198) and (1 M.) the Arc de Triomphe de l'Etoile (p. 158).

8. Quartier du Temple and Quartier du Marais.

Archives and Imprimerie Nationales. Musée Carnavalet. Place des Vosges.

The traveller who purposes visiting the Archives, the Imprimerie Nationale, and the Musée Carnavalet on one day must, of course, choose a day (Thurs.) on which they are open, and should be provided with the necessary orders (see p. 211). On Sun. orders are not required for the Musée Carnavalet or the Archives. The former should be visited first, as it is opened earlier. — Luncheon. at the Place de la Bastille (see pp. 13, 16).

The **Quartier du Temple,** to the S.W. of the Place de la République (Pl. R, 23, 24, 26, 27; *III*), owes its name to the chief stronghold of the Knights Templar in France, a relic of which, the *Tour du Temple*, the prison of the royal family in 1792 and 1793, stood here until 1811. — The site of the Temple is now occupied by a square and a market.

The *Square du Temple* is embellished with five bronze statues: *Béranger* (1780-1857), by Doublemard; the 'Retiarius', by Noël; 'This age is pitiless', by Schœnewerk; the Harpooner, by J. Richard; and Diogenes, by Marioton. The handsome modern building at the E. end is the *Mairie of the 3rd Arrondissement* (du Temple).

The *Marché du Temple* was at one time important, and before its reconstruction in 1863-65 was a picturesque old 'cloth-fair'. Now only a part of it is occupied by clothes-dealers. The *Carreau*, or exchange for second-hand dealers and old-clothesmen ('chineurs'), is on the first floor, reached by staircases from the square (open 9-12; adm. 5 c.).

To the right, between the Rue du Temple and the Rue de Turbigo, is the church of *Ste. Elisabeth*, dating from the 17th cent. but enlarged in 1826. The font in white marble, to the right of the door, was erected in 1654. The small cupola of the choir is adorned with an Apotheosis of St. Elizabeth, by Alaux, and there are paintings by Biennoury, Hesse, Roger, and Lafon, in a chapel to the left of the entrance. The fine wood-carvings of Biblical scenes (16th cent.) were brought from a church at Arras.

The *Rue du Temple* leads towards the Hôtel de Ville. We follow it as far as the (10 min.) broad Rue de Rambuteau, leading to the Halles Centrales (p. 173), and to the left to the —

Archives Nationales (Pl. R, 23; *III*), established in the old *Hôtel de Soubise*. This building occupies the site of the mansion of the Connétable de Clisson, erected in 1371, of which there still exists in the Rue des Archives, to the left of the façade, a handsome gateway flanked with two turrets (restored in 1846). Down to 1696 the mansion belonged to the powerful Guise family, after which it came into the possession of the family of Soubise. The present Palais des Archives chiefly consists of buildings erected by *G. Boffrand* for François de Rohan, Prince de Soubise, at the beginning of the 18th cent., and others added or reconstructed in the 19th century. The entrance is in the Rue des Francs-Bourgeois. The court is surrounded by a handsome Corinthian colonnade by *Lamer;* the pedi-

ment, with its Corinthian and composite columns, is adorned with sculptures by *R. Lelorrain*. The decorations of some of the rooms are among the best examples of the style of Louis XV. in Paris.

The national archives were deposited here in 1808. They are divided into four departments — the 'Secrétariat', the 'Section Historique', the 'Section Administrative', and the 'Section Législative et Judiciaire'. There are in all about 400,000 documents, the oldest dating from the Merovingian period. Visitors are admitted for purposes of research daily, 10-3 o'clock, except on holidays, on previous application at the *Bureau des Renseignements*. The 'Musée' consists of a collection of the chief treasures of the Archives, but several documents are represented only by facsimiles.

The **Musée des Archives**, or *Musée Paléographique*, is generally open to the public on Sun., 12-3, and on Thurs., during the same hours, by permission obtained from the director. The principal objects are labelled, and the catalogue (1 fr.) also contains interesting information about the building. The musée is not heated in winter. There is no 'vestiaire'.

Ground Floor. — *Salle I. Seals*, arranged in 1899 in sixty-four glass cases numbered from left to right round the room and then returning by those in the centre: Cases 1-5. Royal seals; 6. Seals of French princes; 7-9. of exalted dignitaries; 10-17. of great feudatories; 18-35. of seigneurs; 36. of bourgeois; 37. of peasants; 38-41. of courts and tribunals; 42. of offices; 43, 44. of towns; 45. of guilds and professions; 46-61. of ecclesiastics. — *Salle II. Earliest Documents* (627-1641), in sixty glass-cases numbered as in the preceding room. There are also some early documents on the first floor (see below). Cases 1 and 2. Merovingians; 3-9. Carolingians (monogram of Charlemagne at No. 34); 9-60. Capetians. Some of the documents are remarkable for their caligraphy or drawings and miniatures as well as for historic interest. In Case 16 is a funeral scroll of Vital, Abbé de Savigny, with verses attributed to Héloïse (1122-23); in Case 17 is the will of Abbé Suger (1137), beautifully written. Case 30: No. 383. Charles V. Case 33: No. 401. Charles V. Case 35: Nos. 411, 412. Duke and Duchess of Berry (1389; 1402). Case 39: No. 447. Figure of Joan of Arc. Case 55. Edict of Nantes signed by Henri IV. (1598).

Salle III. Continuation of the *Seals*. Reproductions of the finest seals in the Archives; seals of provinces, communes, foreign sovereigns, princes, and noblemen, etc.; stamps from stamped papers; dies for coins. Also an allegorical painting of little artistic value, but historically celebrated. It dates from the reign of Henri IV., and represents the vessel of the Church on its voyage towards the harbour of Salvation, surrounded with boats bringing believers to it, and with others containing assailants. It was discovered in a church of the Jesuits, and afforded an argument against them when the order was suppressed in 1762.

Salle IV. Treaties and *Foreign Documents*, in 69 glass-cases. Cases 1-14. Treaties of alliance and peace, from the treaty between Richard Cœur-de-Lion and Philip Augustus (1195) to the Conventions of Erfurt (1808); 15-17. Great Britain. This room, formerly a salon, is decorated like the other apartments from designs by *G. Boffrand;* on the wall are fine panels, above which are reliefs by *Lamb. Sigisb. Adam* and *J. B. Lemoine*.

Salle V. Foreign Documents, continued. Cases 18-22. Belgium; 23, 24. Netherlands; 25-28. Germany; 29. Sweden; 30. Denmark; 31, 32. Norway; 33-36. Austria-Hungary; 37-43. Spain; 44, 45. Portugal; 46-48. Italy; 49-57. Papal See; 58, 59. Russia; 60-63. Eastern Europe; 64-68. African and Asiatic states; 69. United States of America.

First Floor. — The modern staircase has a ceiling-painting by *Jobbé-Duval*. A copy of the large plan of Paris, known as 'Turgot's plan' (1734-1739), is shewn here; also busts of keepers of the archives. Salle I. or former *Bed Chamber* of the Princess de Soubise, is richly decorated with carved panels (mythological subjects) and paintings. A gilded balustrade (restored)

marks the spot where the bed stood; but the two original chimney-pieces are no longer extant. The two pastorals, at the back of the chimney-piece to the right and above the door to the left, are by *Fr. Boucher*; the other paintings by *Trémolières*. — Glass-cases 61-65, behind the balustrade, contain ancient documents of unusual size or otherwise remarkable (miniatures). Cases 66-75, in the centre: documents of the 17-18th cent., including 852. Treaty of the Pyrenees (1659); 879. Declaration of the Clergy of France in 1682; 887. Revocation of the Edict of Nantes (1685) by Louis XIV. (these two in case 69); letters from celebrities of the period.

Salle II, or **Salon*, also handsomely decorated, with eight cartouches and ornamented ceiling. The former, the chief work of *Ch. Natoire* (painted 1737), represent the story of Psyche. — Glass-cases 78-83, from right to left: *Documents of the end of the 18th Century*, including the Oath taken at the Jeu de Paume (in case 79), papers relating to the Bastille (81), Constitutions of 1791, 1793, 'an III', and 'an VIII'. — Cases 84-86, at the end: Papers relating to Marie Antoinette; the will of Louis XVI., executed at the Temple on 29th Dec., 1792, and the last letter of Marie Antoinette, written in the Conciergerie on 16th Oct., 1793. (The authenticity of these two documents is, however, doubtful; the letter does not bear the queen's signature.) Journal of Louis XVI., speech delivered by him before the Convention, letter of Louis XVI. Before the fireplace is a table from the cabinet of Louis XVI., on which Robespierre, when wounded, was brought before the 'Comité du Salut Public' at the Tuileries.

Salle III. Continuation of *Documents of the reigns of Louis XV. and Louis XVI.* Cases 87-116. From 1715 to 1792. — Paintings by *Boucher* (at the entrance and at the end, to the right), *Trémolières*, *Restout*, and *C. Van Loo*.

Salle IV. *Documents of the end of the 18th Cent.* and *1800-1815*. Cases 117-152. Paintings by *Boucher* (to the right), *Restout*, and *C. Van Loo*.

The Ecole des Chartes, which formerly adjoined the Archives, was removed to the Sorbonne (p. 238) in 1897.

The Palais des Archives is situated within the old *Quartier du Marais*, which extends from the Rue du Temple to the grand boulevards and to the Rue de Rivoli and Rue St. Antoine. Once a fashionable quarter with several still handsome mansions, it is now quite given over to trade and manufactures.

Opposite the Archives is the *Mont-de-Piété*, or great pawnbroking establishment of Paris, which enjoys a monopoly of lending money on pledges for the benefit of the 'Assistance Publique'.

The loans are not made for less than a fortnight, but articles may be redeemed within that time on payment of the fees. Four-fifths of the value of articles of gold or silver, two-thirds of the value of other articles, are advanced, the maximum lent being 10,000 fr. at this establishment, and 500 fr. at the branch-offices. The interest and fees, which before 1885 were as high as 9½ per cent, are now reduced to 7 per cent, with a minimum of 1 fr. The pledges are sold after fourteen months from the time when the borrower has failed to redeem them or to renew his ticket; but within three years more the excess of the price realised over the sum lent may still be claimed. The Mont-de-Piété lends about 50,000,000 fr. annually on about 2 million articles. The sale of unredeemed pledges produces about 4,000,000 fr. annually. Loans upon deeds up to 500 fr. were authorized in 1892.

Adjacent to the Mont-de-Piété is the church of *Notre-Dame-des-Blancs-Manteaux*, the insignificant relic of a convent which stood on the site of the pawn-office. In the Rue des Francs-Bourgeois, farther on, at the corner of the Rue Vieille-du-Temple, rises a Gothic tower with arcades and a grating, perhaps a relic of the *Hôtel Barbette*, where Louis of Orleans was assassinated in 1407

by order of Jean sans Peur, Duke of Burgundy. — To the left, a little farther up the Rue Vieille-du-Temple, is the —

Imprimerie Nationale (Pl. R, 23; *III*), or government printing-office, established in the old *Hôtel de Strasbourg* (18th cent.), which once belonged to the Dukes of Rohan, four of whom were Archbishops of Strassburg. The first court is adorned with a copy in bronze of the statue of Gutenberg by *David d'Angers* at Strassburg; and in the second court is a fine relief (Watering horses) by *Lelorrain*. The printing-office employs about 1200 workpeople of both sexes. The types are cast, the paper made, and the binding executed within the same building. Oriental characters are particularly well represented. The chief business consists in printing official documents of all kinds, books published at the expense of government, geological maps, and certain playing-cards (*viz.* the 'court cards' and the ace of clubs, the manufacture of which is a monopoly of the state). Visitors are admitted on Thurs. at 2 p.m. precisely, with tickets obtained from the director. The 'Cabinet des Poinçons' and the 'Cabinet des Singes' are decorated with paintings by *Boucher* and *Huet*. The inspection takes 1-1½ hr.

A little to the N. of the Imprimerie, in the Rue Charlot, is the 17th cent. church of **St. Jean-St-François** (Pl. R, 23; *III*), formerly a Capuchin chapel. It contains a number of paintings (badly lighted), among which is St. Louis visiting the plague stricken, by *Ary Scheffer* (first to the left, in the nave). There are also eight tapestries referring to a 'Miracle of the Host' that took place in Paris in 1290. At the entrance to the choir are statues of St. Francis of Assisi (by *G. Pilon*) and St. Denis (by *J. Sarrazin*).

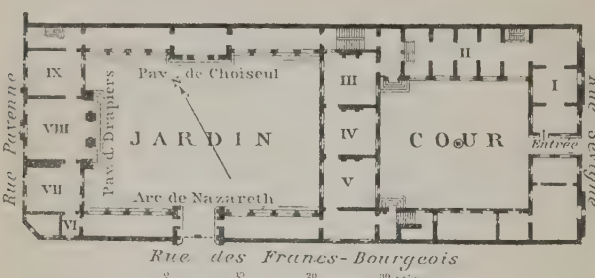
Lower down the Rue Vieille-du-Temple, to the S. of the Rue des Francs-Bourgeois, is the *Hôtel de Hollande* (No. 47), a handsome edifice of the 17th cent., once occupied by the Dutch ambassador to the court of Louis XIV. The gateway is adorned with fine sculptures (heads of Medusa), and the court contains a large bas-relief of Romulus and Remus, by Regnaudin.

Beyond the Rue Vieille-du-Temple the Rue des Francs-Bourgeois passes on the right the old *Hôtel Lamoignon*, dating from the 16th century. Farther on, to the left, in the Rue Sévigné, is the —

***Musée Carnavalet** (Pl. R, 26; *V*), or *Musée Historique de la Ville*, containing a collection illustrating the history of Paris and of the Revolution. The name is a corruption of *Kernevalec*, a Breton family of that name having once owned the mansion, which was afterwards the residence of Mme. de Sévigné for eighteen years (1677-96). The building was begun in 1544 from designs by *Lescot* and *Bullant*, and enlarged in 1660 by *F. Mansart*, who built the principal façade in the Rue Sévigné. The portal, however, with sculptures attributod to *Jean Goujon*, is earlier. The house was purchased by the city in 1869, and thoroughly restored.

The *Museum* (Director, *M. Cain*) is open to the public on Sun., Tues., and Thurs., 11-5 (4 in winter). Sticks and umbrellas must be given up. Descriptive labels everywhere. Those whose time is limited should pass quickly through the groundfloor of the right wing and ascend at once to the first floor by the main staircase in the central building (p. 214).

The archway, under which, to the right, is the entrance to the museum, leads to a COURT, in the centre of which is a fine bronze *Statue of Louis XIV.*, by Ant. Coyzevox, brought from the old Hôtel de Ville. The sculptures of the Seasons, on the façade facing the archway, are attributed to *Jean Goujon*. To the left is a staircase to the first floor.



Ground Floor. RIGHT WING (entrance beneath the archway): *Nine Small Rooms* (Pl. I, II) containing prehistoric, Roman, and Merovingian antiquities. Among the Roman relics are stones from the Amphitheatre in the Rue Monge (p. 270), architectural fragments, sarcophagi, reliefs, mill-stones, and mile-stones.

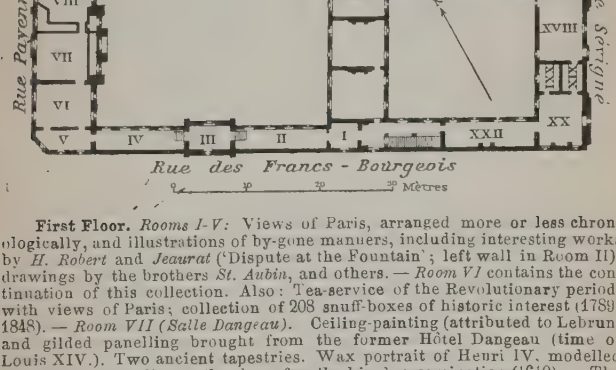
The MAIN BUILDING, to the left as we come from the preceding rooms, contains *Four Rooms* with additional *Antiquities;* fragments of Gallo-Roman buildings; 16th cent. chimney-piece; earthenware, glass, bronzes, and coins, found in Gallo-Roman, Merovingian, and mediæval tombs; tomb-inscriptions. — Beyond the last room, to the left, is the principal staircase, ascending to the first floor; to the right is a door to the garden, behind the Hôtel Carnavalet proper.

The Garden is surrounded on the three other sides with constructions not belonging to the Hôtel Carnavalet. In the middle, to the left, the *Arc de Nazareth* (16th cent), a gateway from the old street of that name in the Cité, with sculptures by Jean Goujon, and a tasteful modern gate. Opposite, to the right, the *Pavillon de Choiseul* (end of the 17th cent.). In the galleries, to the right and left, are *Fragments of Parisian Buildings* of the Middle Ages, the Renaissance, and the 17th and 18th centuries. Under the Pavillon de Choiseul are an equestrian relief of Henri IV., by Lemaire (1838), from the old Hôtel de Ville, statues by Fr. Anguier, and statues of Apostles, of the school of G. Pilon.

The building on the remaining side of the garden has a façade brought from the old *Guildhouse of the Drapers* (by *L. Bruant;* 17th cent.) and contains *Three Rooms* with memorials of Paris during the 19th century, the inspection of which, however, is better postponed. The entrance is on the right (the Pavillon de Choiseul side), through a vestibule, whence another staircase ascends to the anteroom of the Galerie de la Révolution, on the first floor (p. 215). The first of these Paris rooms is the *Salle du Palais Royal* (No. ix). In the centre is a model of the Palais Royal, executed in 1843-48. At the sides, Medallions of his contemporaries, by *David d'Angers*. Views and paintings. Model of a diligence. — *Room VIII (Salle de l'Hôtel de Ville)* contains relics of the old Hôtel de Ville; fragments of an altar of 1542; fine old doors. — *Room VII (Salle de 1830)*. In the centre, *Caricature Statuettes and Busts* of celebrities of the time of Louis Philippe,

by *Dantan the Younger*. To the right, Glass-case containing numerous relics and memorials of 1830 and of the period 1814-30. By the back-wall, bust of Béranger, and the chair in which he died (1857). By the wall next the garden, two portraits of George Sand (one in masculine dress); death-masks of Béranger and Ste. Beuve. By the exit, bronze bust and various memorials of President Carnot (d. 1894); door of Balzac's bedroom.

From the garden we return to the main building and ascend the principal *Staircase* (p. 214) to the first floor. On the staircase are facsimiles of ancient plans of Paris.



First Floor. *Rooms I-V:* Views of Paris, arranged more or less chronologically, and illustrations of by-gone manners, including interesting works by *H. Robert* and *Jeaurat* ('Dispute at the Fountain'; left wall in Room II), drawings by the brothers *St. Aubin*, and others. — *Room VI* contains the continuation of this collection. Also: Tea-service of the Revolutionary period, with views of Paris; collection of 208 snuff-boxes of historic interest (1789-1848). — *Room VII (Salle Dangeau)*. Ceiling-painting (attributed to Lebrun) and gilded panelling brought from the former Hôtel Dangeau (time of Louis XIV.). Two ancient tapestries. Wax portrait of Henri IV. modelled by Michael Bourdin on the day after the king's assassination (1610). — The following rooms are devoted to the Historical Collection. *Room VIII (Salle de la Ligue)*. To the left, the Procession of the Ligue (1590), a curious representation; by the next window, collection of miniatures, plates, etc., referring to the history of balloons; portraits of Card. Dubois and the Duke of Orleans, attributed to Jouvenet; tapestry of Louis XIII. By the window on the right, Revolutionary porcelain and stoneware, including the inkstand of Camille Desmoulins. — From the following small *Vestibule*, with old shop-signs, wood-carvings, etc., a staircase descends to R. XXIII (p. 214).

Room IX. (Galerie de la Révolution). On the wall are portraits of the period (De Launay, Louis Philippe Egalité, Chénier, Marat, Danton, Robespierre); above, revolutionary *Porcelain*, made in almost every case at Nevers (whence the yellow instead of red). In the glass-cases to the left are official badges, medallions, miniatures, etc.; in the third case, 'Tasse à la Guillotine', in Berlin porcelain. The glass-cases by the windows contain coins and medals; above, busts, statuettes, etc.; to the right of the exit, painted mask of Voltaire. — *Room X* has fine panelling and ceiling of the 18th century. On the chimney-piece, decimal clock and Sèvres vases of the Revolutionary period. Opposite, glass-case containing various relics (Marat's snuff-box, etc.). To the left, bust of Delille (d. 1813), by Pajou; harp in carved wood. To the right, Voltaire's arm-chair. — *Room XI (Galerie de la Révolution* continued). Among the portraits are those of Desmoulins, Mirabeau, St. Just, Marat after his assassination (by *David*), Philippe Egalité (by *Sir Joshua Reynolds*); also, the Oath in the Jeu de Paume, completed reduction of the painting sketched by *David* (p. 143),

and Prisoners at St. Lazare during the Terror, by *Hubert Robert*. In the glass-cases to the left are a clock satirizing the Revolution, decorations, miniatures, fans, watches, baton of an 'officier de paix' under the Directory, revolutionary buttons, and so forth. In the cases to the right are interesting autographs, illustrated with miniatures or medals of the writers; in the first case, documents relating to the execution of Louis XVI.

Room XII (Salle de la Bastille). In the centre, Model of the Bastille, made from a stone of that building. In the glass-case surrounding it, relics of various kinds connected with the Bastille; lettres de cachet; Louis XVI.'s autograph order for the defenders of the Tuileries to cease firing (Aug. 2nd, 1792). Hanging from the ceiling is a banner of the Emigrés, with the arms of France and the Allies and the Hydra of the Revolution. By the entrance-wall: Glass-case containing playing-cards and bindings of the Revolution including a copy of the Constitution of 1793 bound in human skin; above, Declaration of the Rights of Man; cabinet with carved representation of the fall of the Bastille; weapons. By the next wall: Cabinet adorned with revolutionary emblems; glass-case with portraits, including one of 'La Veuve Capet' (Marie Antoinette), by *Prieur*, and a miniature of Charlotte Corday. Fireplace-wall: Weapons; instruments of punishment; portrait of Latude, who incurred the displeasure of Mme. Pompadour and was confined for thirty-six years in the Bastille; below are the rope-ladder and tools that aided his ultimate escape. Fourth wall: Cabinet decorated with patriotic scenes; swords of honour of La Tour d'Auvergne (1743-1800) and Garibaldi (1807-82); sabre of General Gardanne (1766-1818).

Room XIII (Salle de l'Empire) is devoted to the Napoleonic period. At the end, to the left, is Napoleon's field-desk and dressing-case, the contents of which are shown in the adjoining glass-cases. On the walls are numerous portraits. Bust of the Prince Imperial (son of Napoleon III.), by *Carpeaux*. Glass-case with a death-mask of Napoleon I. and other relics. — A staircase, to the left, ascends hence to the second floor (p. 217).

The next eight rooms, formerly occupied by Mme. de Sévigné, have, with the exception of R. XVI, been adorned with panelling and wood-carvings from ancient mansions in Paris, illustrating various styles of decoration. — *Room XIV (Salle Debucourt)*, with panelling in the style of the Regency, contains several of the best paintings in the collection. From left to right: *Boilly*, Standard-Bearer (1788), Departure of the Paris conscripts in 1807, The Pont Royal in 1800 (on glass), Portrait of himself; *Hubert Robert*, Destruction of the church of the Feuillants (p. 154); above the fireplace, *Pesne*, Mariette, the author; at the sides, drawings by *Watteau*, *St. Aubin*, and others; **Debucourt*, Federation in the Champ-de-Mars on 14th July, 1790 (water-colour); *C. Vernet*, Longchamp in 1800. On the table is a terracotta bust by *Caffieri*. — *Room XV (Salle des Costumes)*. Glass-case at the end, Rich costumes from the reign of Louis XIV. to the Empire; above, statuettes of the principal personages in Italian comedy. The glass-cases at the sides contain coloured engravings of costumes of the Consulate, Directory, and Empire. Central glass-case: cap of liberty, cockades, shoes, buttons, etc.; christening-robe of the Prince Imperial (1856); above, elaborately dressed wax dolls of the time of Louis XV.; small coloured figure representing Voltaire in his study; behind, fine collection of tortoiseshell combs (18-19th cent.). — *Room XVI (Salle des Théâtres)*. Theatrical portraits, caricatures, autographs, and personal relics of actors. On the wall, painting of the old Boulevard du Temple, destroyed in 1862, with its seven theatres. — *Corridor XVII (Galerie Lucien Faucou)*. Paintings: *Lagrenée*, Transference of Voltaire's body to the Pantheon (1791); *Van der Meulen*, Inauguration of the Dome des Invalides. Cabinet with medallions by *Aug. Dupré*. Two cabinets of coins; in the first, memorials of Marietta Albani (d. 1894), the singer. — *Room XVIII (Salle A. de Liesville)* is decorated in the style of Louis XV. Among the paintings are a portrait of *Jeaurat*, by himself, and a drawing competition by *Cochin*. The central glass-case contains statuettes in biscuit porcelain, medals, medallions, portraits, etc., chiefly of the 18th century. — *Room XIX* is known as the *Salon Chinois* from its rococo panelling painted with Chinese subjects. — *Room XX (Salle*

de Sévigné), formerly the salon of Mme. de Sévigné (p. 216), decorated in the style of Louis XIV. On the entrance-wall is a copy of Mignard's portrait of Mme. de Sévigné; below, glass-case containing a letter written by her. Several large works by *H. Robert*. Fans of the 17th century. — *Room XXI*, a small recess opening off the preceding room on the right, contains a valuable collection of porcelain bequeathed by M. de Liesville. Iron railing of fine workmanship at the entrance. Several of the other rooms contain other portions of the Liesville collection. — *Room XXII (Galerie des Echevins)*. Portraits of magistrates and engravings, medals, etc., connected with the municipal history of Paris. Portrait of Voltaire at the age of 24 (by *Largillière*) and engravings referring to Voltaire.

We now return to Room XIII and ascend the staircase to the —

Second Floor. Six small rooms here are devoted to the Siege of Paris in 1870-71 and the Commune (March-May, 1871). *Room I*. Paintings, drawings, and sketches, by *Guillier*. MSS.; uniforms; weapons. — *Room II* (to the right). In the middle is a model of the environs of St. Germain-en-Laye (battlefield of Jan. 19th, 1871). Memorials of Gambetta, including a death-mask. Uniforms and weapons worn by Meissonier, Claretie, Dubois, Carolus-Duran, and other well-known men as National Guards. — *Room III*. Remains of a balloon in which a plenipotentiary of the government in Paris escaped to Austria. Representations of the ambulance-service. Letters sent by pigeon-post; diminutive newspapers; lists of provisions; passes. — *Room IV*. Specimens of foods and substitutes for food. Death mask of the painter Regnault (p. 251), who fell in a sortie at Buzenval. This room and *Rooms V* and *VI* also contain satirical paintings and newspapers; weapons; busts. Cabinet with fused glass and metal and other relics of conflagrations.

At No. 29 Rue de Sévigné, a little beyond the Musée Carnavalet, is the **Bibliothèque de la Ville**, founded in 1871, to replace the library destroyed in the Hôtel de Ville. It already consists of about 90,000 vols. and 50,000 engravings and charts, all illustrative of the history of Paris and the Revolution. It is open to readers on week-days, 10-4 in winter, and 11-5 after Easter (closed in Easter week and Aug. 15th-Oct. 20th).

The building in front of the library is the *Lycée Victor Hugo*, a high-school for girls.

A little farther on the Rue des Francs-Bourgeois ends at the **Place des Vosges** (Pl. R, 26; *V*), formerly called the *Place Royale*. The garden in the centre, planted with limes and plane-trees, and enclosed by a railing, is adorned with an *Equestrian Statue of Louis XIII.*, in marble, by Dupaty and Cortot, which was erected in 1829 to replace a statue erected by Richelieu in 1639 and destroyed in 1792. The angles of the square are adorned with fountains. — A house on the S. side, at the corner of the Rue Birague, is marked by a tablet as the birthplace of Mme. de Sévigné (1626-1696).

The Place des Vosges occupies the site of the court of the old *Palais des Tournelles*, where the tournament at which Henri II. was accidentally killed took place in 1559. Catherine de Médicis caused the palace to be demolished, and Henri IV. erected the square which still occupies its site. The houses, uniformly built of brick and stone, with lofty roofs, are flanked with arcades on the groundfloor. It is difficult to believe that this sequestered nook was the fashionable quarter of Paris in the reign of Louis XIII., when the 'place' may be said to have been the Palais-Royal of the period. The Place des Vosges was first so named after the Revolution, in honour of the department of that name, which had been the first to send patriotic contributions to Paris, and this name was revived in 1848 and again in 1870.

The Rue du Pas-de-la-Mule, to the N.E. of the square, leads direct to the Boul. Beaumarchais (p. 74), near the *Bastille* (p. 70).

An interesting return-route from the Bastille to the centre of the town leads viâ the *Boulevard Henri IV.* (p. 72) and the quays on the right bank.

To the left of the Boulevard Henri IV. rises the *Caserne des Célestins*, on the site of a celebrated convent. Beyond it diverges the Rue de Sully, in which is situated the valuable *Bibliothèque de l'Arsenal* (Pl. R, 25; *V*), occupying part of the old arsenal of Paris, which extended from the Seine to the Bastille. The library is open daily, 10–4, except on Sundays and holidays and during the vacation (15th Aug. to 1st Sept.). After the Bibliothèque Nationale it is the richest library in Paris, especially in ancient works and in theatrical literature (454,000 vols.; 9654 MSS.).

The Boulevard Henri IV. crosses the two arms of the Seine and the E. end of the Ile St. Louis (p. 232) by means of the *Pont Sully*, built in 1874-1876. On the right bank, upstream, between the river and the Boulevard Morland, is the former *Ile Louviers*, united with the quay in 1840. Here are situated the *Magasins* and *Archives de la Ville*.

On the right bank, near the bridge, at the beginning of the Quai des Célestins, is the old *Hôtel la Valette*, now the *Ecole Massillon*, a handsome building of the 16th cent., with a monumental façade recently restored. On the Quai des Célestins are shown the substructions of a tower of the Bastille (*'Tour de la Liberté'*), which were discovered in the Rue St. Antoine (p. 69) in excavating the Underground Railway (p. 27).

Farther on, at the corner of the Rue de l'Hôtel-de-Ville and Rue Figuier, rises the old *Hôtel de Sens*, or palace of the archbishops of Sens when they were metropolitans of Paris. It is a Gothic building of the 15th cent., with turrets and a donjon in the court (now private property).

The Quai de l'Hôtel-de-Ville leads hence to the Hôtel de Ville in 5–6 min. (pp. 63–65).

THE CITÉ AND THE LEFT BANK OF THE SEINE.

The *Cité* (Pl. R, 20, 23, 22; *V*), as already observed (p. xxi), is the most ancient part of Paris. Here lay, in the time of Cæsar, the Gallic town of *Lutetia Parisiorum;* and the Paris of the Romans and the Franks was confined to the same site, with the addition of a small settlement on the left bank of the Seine, surrounded by forests and marshes. Under the Frankish monarchs the Church established her headquarters here. At a later period the town gradually extended on the right bank, but the Cité still retained its prestige as the seat of the old *Royal Palace* and of the cathedral of *Notre-Dame*. On one side of Notre-Dame rose the *Episcopal Palace* and the *Hôtel-Dieu*, originally an asylum for pilgrims and the poor; on the other side was the *Cloître Notre-Dame*, or house of the *Canons*, who play so prominent a part in the history of the university. In the Cité the predominant element in the population was the ecclesiastical, while the burgesses and the men of letters chiefly occupied the districts to the N. (right bank, *la Ville*) and S. (left bank, *l'Université*) respectively. — The Cité has long ceased to be the centre of Parisian life, but it possesses the two finest sacred edifices in Paris, the Cathedral of Notre-Dame and the Sainte-Chapelle. The Hôtel-Dieu still exists, but the site of the royal palace is occupied by the Palais de Justice.

The semicircular part of Paris which lies on the left bank of the Seine forms fully one-third of the whole city, its distinctive feature consisting of numerous learned institutions, the chief of which is the *Sorbonne*, or university, in the *Quartier Latin*. The adjoining *Faubourg St. Germain* is the aristocratic quarter, where ministers, ambassadors, and many of the nobility reside; and at the W. end of this part of the town are the *Chambre des Députés*, the *Senate*, and several large military establishments. The chief objects of interest on the left bank are the *Palais du Luxembourg* with its gallery of modern works of art, the *Panthéon*, the *Musée de Cluny*, the *Jardin des Plantes*, the *Hôtel des Invalides*, and the *Champ-de-Mars*.

9. The Cité and the Quartier de la Sorbonne.

Any day but Monday should be chosen for a visit to this district, for on that day the Sainte-Chapelle, the Musée de Cluny, and the Panthéon are closed. — Luncheon may be taken in the Place du Châtelet, the Boul. St. Germain, the Boul. St. Michel, or near the Odéon (comp. pp. 18, 19).

I. PALAIS DE JUSTICE AND SAINTE-CHAPELLE. NOTRE-DAME.
Tribunal de Commerce. Pont-Neuf. Hôtel-Dieu.

The Cité is approached from the right bank of the Seine by the *Pont au Change* (p. 64) and the *Boulevard du Palais*, or by the *Pont-Neuf* (p. 223).

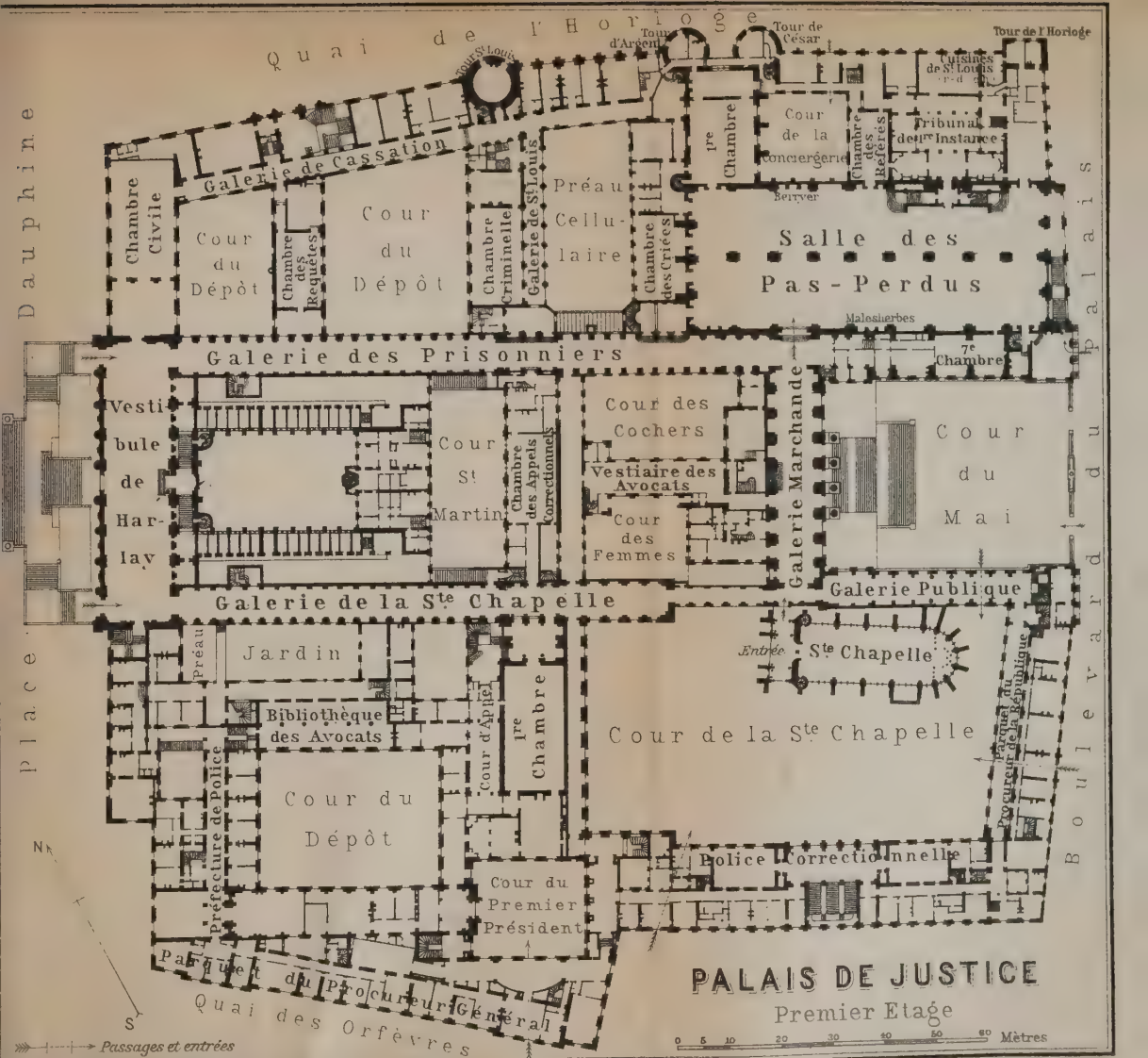
The ***Palais de Justice** (Pl. R, 20; *V*) occupies the site of the ancient palace of the kings of France, which was presented by Charles VII. in 1431 to the Parlement, or supreme court of justice. In 1618 and again in 1776 the palace was so much injured by fire, that nothing of it now remains except the *Tour de l'Horloge*, at the N.E. corner, near the Pont au Change, the *Tour de César* and the *Tour de Montgomery* on the N. side, the pinnacled *Tour d'Argent*, the *Sainte-Chapelle* or palace-chapel, the *Salle des Gardes*, and the *Kitchens of St. Louis*. The clock in the *Tour de l'Horloge*, adorned with two figures representing Justice and Piety, originally by Pilon, is the oldest public clock in France. It was constructed in 1370 by Henri de Vic, a German clockmaker, and has been several times repaired, the last after its destruction by the Communards in 1871. The wanton destruction of a great part of the building on 22nd May, 1871, forms another of the numerous crimes of which the Commune was guilty. The damage has since been repaired.

The Palais is open daily, except Sundays and holidays, and visitors may, of course, enter the courts (in session 11-4) where they may have an opportunity of hearing some of the famous pleaders. The great size of this building and its complicated arrangement (comp. annexed Plan) render a visit somewhat perplexing to strangers. Besides the main entrances in the Boulevard du Palais and the Place Dauphine there are various side-entrances. Most of the courts are on the first floor. The *Court of First Instance*, with most of its offices, lies to the right of the Salle des Pas-Perdus (see below; civil courts) and to the left of the court of the Ste-Chapelle (see below; Police Correctionnelle). The *Cour de Cassation* is beyond the Salle des Pas-Perdus and the *Appeal Court* beyond the court of the Ste-Chapelle (p. 221).

The principal entrance is by the *Cour du Mai* or *Cour d'Honneur*, adjoining the Boulevard du Palais, and separated from it by a handsome railing. The Doric pediment of the façade is adorned with statues of France, Plenty, Justice, and Prudence, and is covered with a quadrangular dome.

The first vestibule of the Palais, called the *Galerie Marchande*, is also used by the members of the bar as a 'vestiaire'. The advocates in their black gowns are frequently seen pacing up and down the different galleries whilst the courts are sitting (from 11 to 4 o'clock). The staircase in the middle, adorned with a statue of Justice, leads to the rooms of the *Cour d'Appel*, which present no attraction.

Turning to the right, at the extreme end of the gallery, we enter the **Salle des Pas-Perdus*, serving as a vestibule to most of the seven *Civil Chambers* constituting the *Court of First Instance*. This hall (restored since 1871), one of the largest of the kind in existence,



PALAIS DE JUSTICE

Premier Etage

d'après P. J. H. Daumet

Gravé et imprimé par Wagner & Debes Leipzig

is 240 ft. long, 90 ft. in width, and 33 ft. in height. It consists of two vaulted galleries, separated by arcades with Doric pillars. Many historical reminiscences attach to this part of the building. Before the fire of 618, this was the great hall of the palace, where the clergy of the '*basoche*' (a burlesque translation of *basilica*, or royal palace) were privileged to perform moral plays and farces. On the right side is a monument erected by Louis XVIII. in 1821 to the minister *Malesherbes*, who was beheaded in 1794, the defender of Louis XVI. before the revolutionary tribunal; the statue is by *J. Dumont*, the figures emblematic of France and Fidelity are by *Bosio*, and the bas-relief by *Cortot*. Nearly opposite, a similar monument was erected in 1879 to *Berryer* (d. 1868), a celebrated advocate, with a statue by *Chapu*, between figures of Eloquence and Fidelity.

To the right of the *Galerie des Prisons*, which begins between the vestibule and the Salle des Pas-Perdus, are the halls of the *Cour de Cassation*. The first of these is the *Chambre Criminelle*, with a richly-carved ceiling. Adjoining it is the *Galerie St. Louis*, adorned with a statue of St. Louis and frescoes by Merson. The second hall is the *Chambre des Requêtes*, also with a fine ceiling; the third, the *Chambre Civile*, recently completed and still more magnificent, has a painted and gilded cassetted roof and is adorned with a painting of Christ, by Henner, and others by Baudry.

At the end of the gallery is the *Vestibule de Harlay*, on the side next to the Place Dauphine, the façade of which is seen on the way to the Pont-Neuf. This hall is embellished with statues of four monarchs who were eminent as legislators: St. Louis and Philip Augustus on the N., and Charlemagne and Napoleon I. on the S. side. The staircase in the middle, with a figure of Justice by *Perraud*, leads to the left to the *Cour d'Assises*, and to the right to the *Chambre des Appels de la Police Correctionnelle*.

The *Galerie de la Sainte-Chapelle*, parallel to the Galerie des Prisons, leads from the Vestibule de Harlay to the new parts of the Palais. To the right, about halfway along the gallery, is the *1st Chambre de la Cour d'Appel*, handsomely decorated like those of the Cour de Cassation, with a ceiling-painting by Bonnat. At the end are a mediæval Crucifix, and two gilded Renaissance scutcheons, with allegorical figures. Farther on, the gallery brings us to the Galerie Marchande and to the neighbourhood of the Sainte-Chapelle, which however, is not entered from this side (see below).

Turning to the right, we proceed to the four *Chambres de Police Correctionnelle*, Nos. 8 and 9 on the first floor, Nos. 10 and 11 on the second. We may also reach this point from the Galerie Marchande by other corridors. The special entrance to these courts is in the Cour de la Sainte-Chapelle.

The ****Sainte-Chapelle**, the most interesting portion of the Palais de Justice, lies to the left of the main entrance, in the same court as the Police Correctionnelle. It is open to the public,

11 to 4 or 5 daily, except Mon. and holidays. It is seen to advantage only in bright weather. This was the ancient palace-chapel, erected in 1245-48 during the reign of St. Louis by *Pierre de Montereau* for the reception of the sacred relics, now at Notre-Dame (p. 227), which St. Louis is said to have purchased from Jean de Brienne, King of Jerusalem, and his son-in-law Baldwin, Emperor of Constantinople, for 3 million francs. The chapel (115 ft. long, 36 ft. wide), which was restored in 1866-70, is a perfect gem of Gothic architecture, but unfortunately is partly concealed by other portions of the Palais. In 1871 it narrowly escaped destruction, as it was almost entirely surrounded by a blazing pile of buildings. The only service now performed here is the 'Mass of the Holy Ghost', celebrated annually on the re-opening of the courts after the autumn vacation. The interior consists of two chapels, one above the other.

The Lower Chapel *(Chapelle Basse)*, consisting of nave and aisles, was used by the domestics of the palace. In the floor are tombstones of numerous canons of the Ste-Chapelle. A spiral staircase ascends to the —

Upper Chapel, in which the court attended divine service. The proportions of this chapel, which is 66 ft. in height, are remarkably light and elegant. Nearly the whole of the wall-surface is occupied by 15 large windows (49 ft. by 13 ft.), with magnificent stained glass framed in beautiful tracery. The stained glass, part of which dates from the time of St. Louis, has been restored. The subjects are from the Bible and the lives of saints. The glass in the rose-window, dating from the 15th cent., represents subjects from the Apocalypse. The polychrome decoration of the walls harmonises well with the coloured windows. Against the pillars are placed statues of the Apostles. Behind the handsome altar is the Gothic canopy, in wood, where the sacred relics were formerly preserved. One of the two small spiral staircases here, in gilded wood, was executed in the 13th cent.; the other is modern. — We quit the chapel by the portal of the upper church, turn to the right, and pass through a glass-door (opened by the custodian) into the first vestibule of the Palais (p. 220).

Quitting the Palais by the principal entrance, we observe to the left of the flight of steps one of the entrances to the **Conciergerie** (Pl. R, 20; *V*), a prison famous in the annals of France, which occupies the lower part of the Palais de Justice adjoining the Seine. (Open on Thursdays. Visitors enter from the quay. Permission must be obtained from the Préfet de Police, at the Préfecture, Rue de Lutèce, opposite the Palais, between 10.30 a.m. and 3 p.m.) Most of the political prisoners of the first Revolution were confined here before their execution. Profound interest attaches to the small chamber or cell in which Marie Antoinette was imprisoned, now converted into a chapel. Adjoining this chamber, and now connected with it by an archway, is the cell in which Robespierre was afterwards confined. Beyond these is the Hall of the Girondists, now a prison-chapel. — The so-called *Cuisines de St. Louis* are also situated in this part of the building. (Permission, see above.)

Opposite the Palais de Justice, on the E. side of the Boul. du Palais, rises the **Tribunal de Commerce** (Pl. R, 20; *V*), built by *Bailly* in the Renaissance style in 1860-66. It is surmounted by an octagonal dome, 135 ft. high, which, being in the line of the Boulevard de Sébastopol, is visible from the Gare de l'Est. The interior, open to the public on week-days, deserves a visit. A grand staircase ascends to the Audience Chamber and the Bankruptcy Courts. On the first landing are statues of Industrial Art by Pascal, Mechanical Art by Maindron, Commerce by Land by Cabet, and Maritime Commerce by Chapu; and at the top are Caryatides by Dubut. Enclosed within the building is a quadrangle surrounded by two colonnades, one above the other, above which are Caryatides by Carrier-Belleuse supporting the iron framework of the glass-covered roof. The *Salle d'Audience* on the first floor, to the left of the staircase, wainscoted with oak, is adorned with panels in imitation of porcelain painting, and with pictures by Fleury. The chief hearings are on Monday.

The chief *Flower Market* in Paris is held on Wed. and Sat. behind the Tribunal. On Sun. there is a *Bird Market*.

Leaving the Tribunal de Commerce, we cross the boulevard to the Tour de l'Horlóge, and skirt the Quai de l'Horloge, on the left side of which are entrances to the Conciergerie (p. 222), and the Cour de Cassation (p. 221).

The *W. Façade of the Palais de Justice*, towards the Place Dauphine, was constructed by *Duc* in 1857-68. The gravity of the style accords well with the purpose of the building. Eight engaged Doric columns and two corner-pillars support the rich entablature. The six allegorical figures below the windows represent Prudence and Truth, by Dumont; Punishment and Protection, by Jouffroy; Strength and Justice, by Jaley. Three inclined slopes ascend to the entrance of the Vestibule de Harlay (p. 221).

The ***Pont-Neuf** (Pl. R, 20; *V*), farther on, at the W. end of the island, a bridge 360 yds. in length and 25 yds. in width, crossing both arms of the Seine, is, in spite of its name, the oldest bridge in Paris. It was constructed in 1578-1604, but was remodelled in 1852, while the end next the left bank was restored in 1886. The masks supporting the cornice on the outside are copies of those originally executed by J. B. du Cerceau. On the island, halfway across the bridge, rises an **Equestrian Statue of Henri IV.*, by Lemot, erected in 1818 to replace one which had stood here from 1635 to 1792, when it was melted down and converted into cannon. By way of retaliation Louis XVIII. caused the statue of Napoleon on the Vendôme Column, another of the emperor intended for the column at Boulogne-sur-Mer, and that of Desaix in the Place des Victoires to be melted down in order to provide material for the new statue. The Latin inscription at the back is a copy of that on the original monument. At the sides are two reliefs in bronze, which

represent Henri IV. distributing bread among the besieged Parisians, and causing peace to be proclaimed by the Archbishop of Paris at Notre-Dame.

In the 16th cent. the Pont-Neuf was the scene of the recitals of Tabarin, a famous satirist of the day, and it was long afterwards the favourite rendezvous of news-vendors, jugglers, showmen, loungers, and thieves. Any popular witticism in verse was long known as 'un Pont-Neuf'.

The bridge commands an admirable *View of the Louvre. The large edifice on the left bank is the Monnaie (p. 247), and beyond it is the Institut (p. 245).

In returning to the Boul. du Palais by the Quai des Orfèvres, on the left bank, we pass the S.W. portion of the Palais de Justice, occupied by offices of the 'préfecture de police'.

The **Préfecture de Police** (Pl. R, 19, 20; *V;* office-hours 10-4) occupies the old municipal barracks and two 'hôtels d'état-major' in the Boul. du Palais, adjoining the Pont St. Michel (p. 228). From this point radiate all the threads which constitute the network of police authority that extends over the whole city. There are three main departments, those of the central administration, the market police, and city police. The offices are open from 10 to 4. The *Lost Property Office* is at Quai des Orfèvres 36, beside the Palais de Justice.

When an article is lost the best plan is to write to the Préfet de Police (no postage-stamp necessary), furnishing as full details as possible.

In the Rue de Lutèce, opposite the Palais de Justice, is the modern bronze statue, by A. Boucher, of *Th. Renaudot* (1586-1653), philanthropist and publisher of the first newspaper in France (1631).

The **Hôtel-Dieu** (Pl. R, 22; *V*), a little farther on, with its façade towards the Place du Parvis-Notre-Dame (see below), was erected on this site in 1868-78, by *Diet*, at a cost of 45 million francs, of which nearly one-half was paid for the site. This hospital is admirably fitted up, with 828 beds, and three medical chairs in connection with it. This, the oldest hospital in Paris, was originally a nunnery and afterwards an asylum for paupers and pilgrims.

This establishment is one of the twenty hospitals of the 'Assistance Publique', which have an aggregate of upwards of 12,000 beds. The number of patients annually discharged includes 45-50,000 men, 36-40,000 women, and 16-18,000 children; the average annual deaths in the hospitals include about 7000 men, 5000 women, and 3000 children. The Assistance Publique expends annually about 36,000,000 fr. on its various benevolent institutions, which assist about 467,000 persons each year.

The Place du Parvis-Notre-Dame (Pl. R, 22; *V*), in front of the Cathedral, on the S. side of which the Hôtel-Dieu was formerly situated, is embellished with an *Equestrian Statue of Charlemagne*, in bronze, by *Rochet*.

The ***Cathedral of Notre-Dame** (Pl. R 22, *V;* admission, see p. 226), founded in 1163 on the site of a church of the 4th cent., was consecrated in 1182, but the nave was not completed till the

13th century. The building has since been frequently altered, and has been judiciously restored since 1845; but the general effect is hardly commensurate with the renown of the edifice. This is owing partly to structural defects, partly to the lowness of its situation, and partly to the absence of spires. It is, moreover, now surrounded by lofty buildings which farther dwarf its dimensions; and, lastly, the adjacent soil has gradually been raised to the level of the pavement of the interior, whereas in 1748 the church was approached by a flight of thirteen steps.

During the Revolution the cathedral was sadly desecrated. A decree was passed in August, 1793, devoting the venerable pile to destruction, but this was afterwards rescinded, and the sculptures only were mutilated. On 10th Nov. in the same year, the church was converted into a 'Temple of Reason', and the statue of the Virgin replaced by one of Liberty, while the patriotic hymns of the National Guard were heard instead of the usual sacred music. On a mound thrown up in the choir burned the 'torch of truth', over which rose a Greek 'temple of philosophy', adorned with busts of Voltaire, Rousseau, and others. The temple contained the enthroned figure of Reason (represented by Maillard, the ballet dancer), who received in state the worship of her votaries. White-robed damsels, holding torches, surrounded the temple, while the side-chapels were devoted to orgies of various kinds. After 12th May, 1794, the church was closed, but in 1802 it was at length re-opened by Napoleon as a place of divine worship.

In 1871 Notre-Dame was again desecrated by the Communards. The treasury was rifled, and the building used as a military depôt. When the insurgents were at last compelled to retreat before the victorious troops, they set fire to the church, but fortunately little damage was done.

The *Façade, the finest part of the cathedral, dating from the beginning of the 13th century, and the earliest of its kind, has served as a model for the façades of many other churches in the N.E. of France. It is divided into three vertical sections by plain buttresses, and consists of three stories, exclusive of the towers. The three large recessed portals are adorned with sculptures, which, so far as they have survived the ravages of the Revolution, are fine specimens of early-Gothic workmanship. Those on the central portal represent the Last Judgment; the noble modern figure of Christ on the pillar in the middle is by G. Dechaume. The portal on the right (S.) is dedicated to St. Anne, and that on the left (N.), by which the church is generally entered, to the Virgin, both being adorned with appropriate sculptures. The relief representing the burial of the Virgin is noteworthy. This story is connected with the one above it by the *Galerie des Rois*, a series of niches containing modern statues of twenty-eight Jewish kings replacing those destroyed during the Revolution. Above the gallery, in the centre, rises a statue of the Virgin, with two angels bearing lights, to the right and left of which are figures of Adam and Eve. — The centre of the second story is occupied by a large rose-window, 42 ft. in diameter, with the simple tracery of the early-Gothic style. At the sides are double pointed windows. — The third story is a gallery composed of pointed arches in pairs, about 26 ft. in height, borne by very slender columns, each double arch being

crowned with an open trefoil. Above this gallery runs a balustrade, surmounted with figures of monsters and animals; and the façade then terminates in two uncompleted square towers, each pierced with a pair of pointed windows, about 54 ft. in height. The lateral portals also deserve inspection. The S. door of the transept is embellished with fine iron-work. The spire above the cross, 147 ft. in height, and constructed of wood covered with lead, was erected in 1859. The exterior of the choir has a charmingly light and elegant effect, with its bold flying buttresses and windows surmounted by pediments.

The Interior is open to visitors the whole day, and the choir from 10 to 4; tickets admitting to the sacristy, treasury, and chapter-house are procurable on week-days from the verger, at the entrance to the choir in the right aisle (see p. 227). On Sundays and festivals the choir is closed after divine service.

The church, which consists of a nave and double aisles, crossed by a single transept, is 139 yds. long and 52 yds. broad. The double aisles are continued round the choir, affording the earliest example of this construction. The choir is semicircular in form, as in most early-Gothic churches. The chapels introduced into the spaces between the buttresses of the aisles and choir are in a late-Gothic style. The vaulting, 110 ft. high in the nave, is borne by 75 pillars, most of which, unlike those in other Gothic buildings, are round. Above the inner aisles runs a triforium borne by 108 small columns, and the clerestory is pierced with 37 large windows. The ancient stained glass of the roses over the principal and lateral portals is worthy of inspection. To the right of the S. portal are two marble slabs in memory of 75 victims of the Commune (p. 179). The pulpit, designed by *Viollet-le-Duc*, and executed by *Mirgen*, is a masterpiece of modern wood-carving. In the transept, by the pier on the S. side of the choir, is a mediæval statue of the Virgin, the real 'Notre Dame de Paris', held in high veneration by the faithful.

The *Choir* and *Ambulatory* are separated from the nave by very handsome railings. The choir-stalls and the reliefs in wood, chiefly representing scenes from the history of Christ and the Virgin, should be noticed. In the sanctuary are a modern high-altar (1874), a Pietà in marble by *N. Coustou* (known as the Vow of Louis XIII.), and statues of Louis XIII. and Louis XIV., also by *Coustou*.

The ambulatory is entered from the S. transept. The choir-screen is adorned with twenty-three interesting *Reliefs in stone, representing scenes from the life of Christ, by *Jean Ravy* and his nephew *Jean Le Bouteiller*, completed in 1351, and once richly gilded. These are notable achievements of Gothic sculpture, varying somewhat in the execution (which was spread over a series of years), but all marked by monumental dignity, calm, and beauty.

The choir-chapels contain a number of monuments, chiefly of former archbishops of Paris. Beginning at the sacristy: *Archb. Affre* (d. 1849; see p. 71), by Debay; *Archb. Sibour* (d. 1757), by Dubois; *Comte d'Harcourt*

(d. 1718), representing a dead man rising from the tomb, by Pigalle; *Archb. Darboy* (d.1871), by Bonnassieux; *Cardinal Morlot* (d.1863), by Lescornel; *Bishop Matifas de Bucy* (d. 1304), behind the high altar; *Cardinal de Belloy* (d.1806), a group in marble by Deseine, representing the prelate at the age of ninety-nine giving alms; *Archb. de Quelen* (d. 1839), by G. Dechaume; *Cardinal de Noailles* (d. 1729), by the same, in a chapel adorned with frescoes by Maillot; *Archb. de Juigné* (d. 1811), by Cartellier; *Archb. de Beaumont* (d. 1781); monument of *Marshal Guébriant* (d. 1643), and his wife *Renée du Bec-Crépin*.

The *Organ*, built in 1750 and restored and enlarged by A. Cavaillé-Coll in 1868, is one of the finest instruments in Europe, with 6000 pipes (the largest about 32 ft. in height), 10 octaves, 86 stops, 110 registers, 5 manuals, and pedals with 22 pedal-combinations. The choir of Notre-Dame has a reputation for its 'plain song'.

At the beginning of the retro-choir, on the right (S.) side, is the entrance to the *Sacristy* (adm. 10.30 to 4, 5, or 6; 1 fr.), erected in 1846-48 by Viollet-le-Duc in the same style as the cathedral. In this and in the adjoining Chapter House is the —

Treasury, most of the objects in which are modern and of little artistic value. A sacristan shows and explains the various objects, with the usual unsatisfactory haste of such guides. The communion vessels, in the mediæval style, presented by Napoleon III., are noteworthy. The ancient objects include a large Greek cross, enamelled (12th or 13th cent.), silver busts of SS. Denis and Louis (14th cent.), and various chalices, reliquaries, and vestments of the 13-16th centuries. Among the objects of historical interest are the coronation robes of Napoleon I. and the blood-stained clothes and other mementoes of the archbishops Affre (p. 71), Sibour, and Darboy (p. 180).

Towers. The *View from the towers of Notre-Dame (223 ft. in height), one of the finest in the city, embraces the course of the Seine with its numerous bridges and the principal public edifices in the environs. The entrance to the towers is outside the church, by the N. tower, to the left of the portals. The ascent may be made in summer from 9 to 4 or 5, on payment of 50 c. (including the bells). The platform on the summit is reached by 397 steps. In the S. tower hangs the great *Bourdon de Notre-Dame*, one of the largest bells in existence, weighing 15 tons; the clapper alone weighs nearly half-a-ton. Another bell here (not used) was brought from Sebastopol.

At the back of the Cathedral is another 'place', occupying the site of the old archiepiscopal palace, in the centre of which rises the tasteful Gothic *Fontaine Notre-Dame*, designed by *Vigoureux*, and erected in 1845.

At the S.E. end of the Ile de la Cité, not far from the fountain just described, stands the **Morgue** (open daily), a small building re-erected in 1864, where the bodies of unknown persons who have perished in the river or otherwise are exposed to view. They are placed on marble slabs, kept cool by a constant flow of water, and are exhibited in the clothes in which they were found. The process of refrigeration to which the bodies are subjected makes it possible to keep them here, if necessary, for three months. The bodies brought here number 700-800 annually. The painful scene attracts many spectators, chiefly of the lower orders.

The **Ile St. Louis** (Pl. R, 22; *V*), an island above that of the Cité, with which it is connected by means of the *Pont St. Louis*, a few paces to the N. of the Morgue, contains some interesting building of the 17th century. — The *Church of St. Louis-en-l'Ile*, on the right of the principal street, dates from the 17-18th cent.; it contains some interesting paintings (mostly modern) and some small bas-reliefs of the 15th century. — At the end of the street, to the left

(No. 2), stands the handsome Hôtel Lambert, built in the 17th cent. by *Levau* for Lambert de Thorigny, and decorated with paintings by *Le Brun* and *Le Sueur*. The ceiling-painting of the 'Galerie Le Brun' represents the marriage of Hercules and Hebe. Voltaire was once the guest of Mme. Duchâtel here. The mansion now belongs to Prince Czartoryski, who admits visitors. Near by, on the Quai d'Anjou (No. 17), is the *Hôtel Lauzun* (1657), purchased by the city in 1900 and soon to be opened as a municipal museum of art. — The adjacent Boul. Henri IV. (p. 72) crosses to the right bank by the *Pont Sully*. Beside the bridge is the *Monument of Barye* (1795-1875), the famous animal sculptor, with reproduction of his most celebrated works: the Centaur (p. 108), Lion and Serpent (p. 155), and War and Peace. The medallion is by Marqueste.

II. FROM THE CITÉ TO THE MUSÉE DE CLUNY.

Fontaine St. Michel. St. Séverin. Ecole de Médecine.

Approaching the left bank from the Cité by the Boul. du Palais de Justice (p. 220), we cross the narrower arm of the Seine by the *Pont St. Michel* (Pl. R, 19; *V*), a handsome bridge, rebuilt in 1857, which commands a fine view of Notre-Dame. At the S. end of the bridge we reach the *Boulevard St. Michel*, the chief street of the Quartier Latin, where the ways of the French student may be studied in or in front of the numerous cafés. It forms a link in the line of boulevards traversing Paris from the Gare de l'Est to the Carrefour de l'Observatoire (p. 285). To the left, below the Quai St. Michel, is a station of the Orléans line (p. 27).

On the right, in the *Place St. Michel*, we observe the *Fontaine St. Michel*, a fountain 84 ft. high and 48 ft. in width, erected in 1860. The monument, which stands against a house, consists of a triumphal arch in the Renaissance style, containing a group of St. Michael and the dragon in bronze, by *Duret*, placed on an artificial rock, from which the water falls into three basins flanked with griffins. At the sides of the niche are columns of red marble bearing allegorical bronze figures (1860).

The *Rue de la Huchette*, beginning to the E. of the fountain, and the *Rue St. Séverin*, to the left beyond the fountain, penetrate one of the dirtiest and most intricate, but at the same time most interesting and best preserved quarters of old Paris. Here lies the church of *St. Séverin (Pl. R, 19; *V*), one of the oldest in Paris, dating from the 11-16th centuries. It consists of a nave and double aisles flanked with chapels. The façade is now composed of a portal of the 13th cent., brought from a church in the Cité which was taken down in 1837, with a handsome tower of the 15th cent. rising above it. The Interior is also worthy of inspection. The spacious nave has two rows of windows. The *Stained Glass in the large upper windows dates from the 15th and 16th cent., that in the other windows and in the chapels is modern. Handsome modern high-altar (1893). The modern mural paintings in the chapels are by *Heim*, *Signol*, *Schnetz*, *Hippolyte Flandrin*, *Hesse*, and others; but all are faded and rendered obscure by the stained-glass windows. The chapels at the end, dedicated to Notre Dame de l'Espérance and Notre Dame des Sept Douleurs, contain sculptures and votive offerings.

A little farther on, near the Rue Lagrange, is the small and ancient church of **St. Julien-le-Pauvre** (Pl. R, 19-22; *V*), the chapel of the former Hôtel-Dieu. It is an unassuming edifice in the Gothic style of the 12th cent., without portal or tower, but the choir and side-apses are interesting. It is now occupied as a Greek church (open 8-10 a.m.); services on Sun. and festivals at 10 a.m. In the left aisle is a statue of Montyon (1733-1820), the well-known philanthropist (p. 246). The entrance is No. 11 in the Rue St. Julien-le-Pauvre, through a narrow and dirty court, which is to be improved.

Returning to the Boul. St. Michel, we next cross the *Boulevard St. Germain*, near the Thermes and the Hôtel de Cluny (see below). This modern boulevard forms, with the Boulevard Henri IV., a thoroughfare on the left bank from the Place de la Bastille to the Place de la Concorde, a distance of $2^3/_4$ M. Though these streets are by no means so important as the Grands Boulevards, their point of junction is one of the busiest spots in Paris.

A few paces to the right, in the Boul. St. Germain, is the **Ecole de Médecine** (Pl. R, 19; *V*), a huge block of buildings of the 18th cent., between the boulevard and the Rue de l'Ecole-de-Médecine. The modern façade towards the boulevard, by Ginain, is in the same severely plain style as the W. façade of the Palais de Justice and the façade of the new Hôtel des Postes. The two caryatides, by Crauk, represent Medicine and Surgery. The handsome court is flanked with an Ionic colonnade, at the end of which rises a bronze statue of *Bichat*, the anatomist (d. 1802), by David d'Angers.

On the opposite side of the street is a large new addition, containing the *Ecole Pratique* or laboratories. Adjacent, to the left, is the refectory of an old Franciscan monastery, where the revolutionary 'Club des Cordeliers' held its meetings, now occupied by the *Musée Dupuytren*, a valuable pathological-anatomical collection, open to students and to visitors furnished with a permit, daily, except Sun. and holidays, from 11 to 4. On the fourth floor of the same building is the *Musée d'Anthropologie Broca* (skeletons, skulls, etc.).

The Library (90,000 vols.) is open to students and medical men daily, except on Sundays, holidays, and in vacation (Sept. and Oct.), 11-6 and 7.30-10.30 o'clock. The Ecole also possesses a *Museum of Comparative Anatomy*, named *Musée Orfila* after its celebrated founder (d. 1853); it is open on the same conditions as the library.

In the open space to the W. of the Ecole de Médecine are bronze statues of *P. Broca* (1824-1880), surgeon and anthropologist, by P. Choppin, and of *Danton* (1759-1794), as 'organiser of the national defence', by A. Paris.

The ***Hôtel de Cluny** (Pl. R, 19; *V*) occupies part of the site of a Roman palace supposed to have been founded by the Emperor Constantius Chlorus, who resided in Gaul from 292 to 306. Julian was proclaimed emperor by his soldiers here in 360; and this was the residence of the early Frankish monarchs until they transferred their seat to the Cité (p. 219). The only relics of the palace still existing are the ruins of the *Thermes*, or baths once connected with it (p. 237).

About 1331 the abbots of the wealthy Benedictine Abbey of Cluny (near Mâcon, in Burgundy), who owned much real estate

in Paris, acquired the ruins of the Roman palace and seem to have erected a building here. The present Hôtel de Cluny, a remarkably fine specimen of the late-Gothic style, was built by Abbot Jacques d'Amboise at the end of the 15th cent. and retains its original appearance almost unaltered.

The Revolution converted this estate into national property, and in 1833 the Hôtel de Cluny came into the possession of *M. Alex. du Sommerard*, a learned and indefatigable antiquarian. On his death in 1842 the edifice with its valuable collections was purchased by government, and united with the Thermes, which had hitherto belonged to the municipality of Paris. The collection has since been largely extended.

The ***Musée de Cluny** comprises a most valuable collection of mediæval objects of art and products of industry. As there are upwards of 11,000 objects, a single visit will hardly afford an idea of even the most important. Director, *M. Edm. Saglio.*

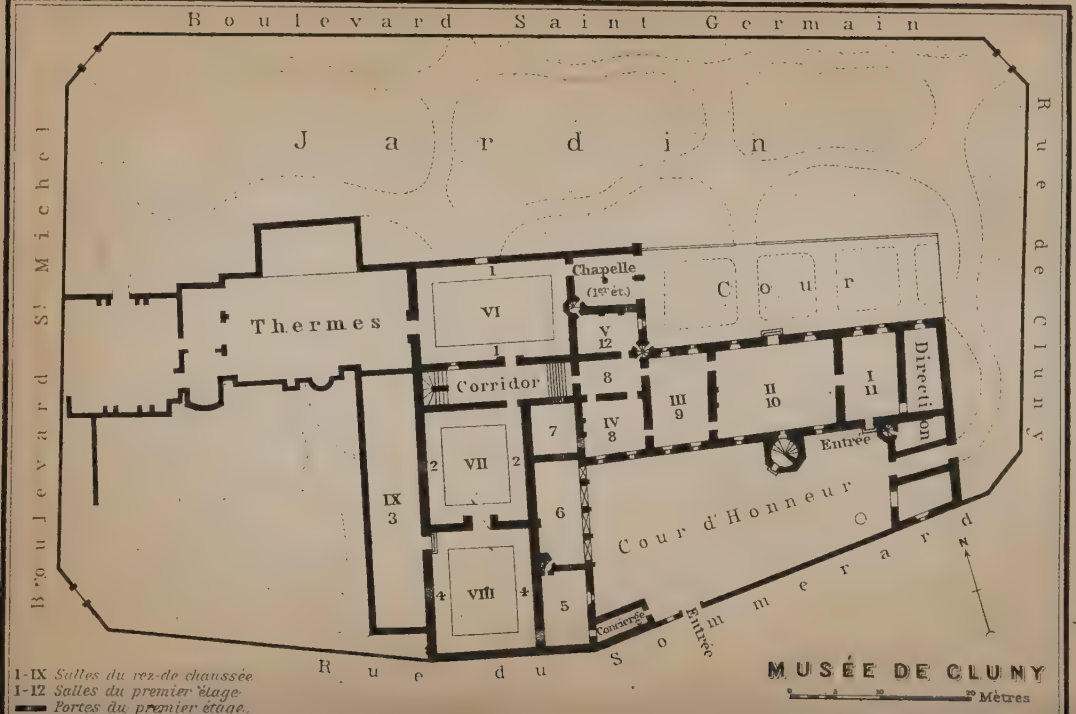
Admission. The Musée de Cluny et des Thermes is open to the public every day except Mon. and certain holidays (p. 56), from 11 to 4 on Sun. and to 5 on week-days in summer (April 1st-Oct. 1st), and from 11 to 4 in winter. Catalogue in paper covers 4 fr., in boards 5 fr. Explanatory labels are attached to many of the exhibits. Large selection of photographs for sale. Sticks and umbrellas must be given up (no fee).

The entrance is at No. 14, Rue du Sommerard, adjoining the new square of the Sorbonne. We enter the enclosed court by a large gate or by a vaulted postern, both adorned with sculpture. The main building and projecting wings have Gothic windows with stone mullions, an open-work parapet, and graceful dormer-windows. In the middle of the façade rises a short and massive tower. The left wing has four large Gothic arcades. In the right wing is the entrance to the garden (p. 238). The door of the museum is at the right corner of the main building.

Ground Floor. *I. Room.* Railing, panels, chests, and statues in wood, of different dates. Weights and measures; mortars.

II. Room. To the right and left of the entrance, Gothic benches with canopies, now fitted with shelves on which are busts of saints, statuettes, and small groups of saints in wood of the 15th and 16th centuries. In the glass-cases, an extensive collection of shoes from various parts of the world. On the walls are farther wood-carvings. Between the windows on the right, a marriage-chest of the 16th cent. (No. 1337). Similar chests on both sides and by the fireplace. — The stone chimney-piece is adorned with high-reliefs dating from 1562.

III. Room. Entrance-wall: *709. Large carved altar-piece in gilded and painted wood, of the end of the 15th cent.; to the right, *712. Flemish altar-piece (16th cent.); to the left, 816, 788. Holy Women and Mater Dolorosa (16th cent.). In the centre: 1422. German Gothic candelabrum, of the end of the 15th cent.; radiating frame with miniatures and reproductions of prints of the 'Couronne


Boulevard Saint Germain
Boulevard St Michel
Rue de Cluny
Rue du Sommerard
Jardin
Thermes
Chapelle (1er ét.)
Cour
Corridor
Direction
Entrée
Cour d'Honneur
Entrée
Conciergé
VI
VII
VIII
IX 3
V 12
IV 8
III 9
II 10
I 11
1
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8
N
1-IX Salles du rez-de chaussée
1-12 Salles du premier étage
Portes du premier étage
MUSÉE DE CLUNY
Mètres

de Lumière' of Aix la Chapelle (12th cent.). By the windows on both sides: medals. On the other wall: no number, *Altar-piece, larger than and as fine as that opposite; to the right, 715. Calvary, triptych in carved wood (16th cent.); to the left, *710. German triptych in carved wood, painted and gilt, of the end of the 15th cent., upon a French credence of the 15-16th centuries. Several fine Gothic cabinets.

IV. Room. Furniture of the 16th and 17th centuries. Medals and counters relating to the history of France and Paris; small plaques and medals of the 15-16th centuries. The chimney-piece, with a bas-relief representing Actæon changed into a stag, dates from the 16th century.

V. Room. Collection Audeoud, presented to the museum in 1885. This consists of Italian and Spanish works of art of the 17th and 18th cent., amongst which we first notice a Presepe or Crib, composed of about 50 statuettes in rich costumes, with expressive faces and well arranged (Neapolitan, 17th cent.). In the corner to the right is a similar but smaller work. Then a large glass-case containing painted statuettes and groups of the Massacre of the Innocents and the Last Supper, etc. At the back, richly sculptured and gilt Tabernacle, from the top of an altar, a Spanish work of the 17th century. Carved, inlaid, and painted furniture. Richly framed mirrors. Portions of a Spanish bed; leathern hangings.

Corridor. Italian paintings (14-16th cent.); panels from a Spanish altar-piece of the 15th cent.; another altar-piece of the same date and provenience.

VI. Room (on the right), lighted from the roof, with a door to the Thermes (p. 237; to the left), and, like the following room, surrounded with a gallery, which is accessible from the first floor only. *Sculptures*, especially religious statues, bas-reliefs, and ornaments. By the entrance, Virgin and St. John at Calvary, Flemish works (15th cent.). In the centre, several figures of the Madonna and of saints (14-15th cent.); Virgin at Calvary (16th cent.; painted); Angel of the Annunciation, a Pisan work (14th cent.). To the right, monuments of the Grand Masters of the order of St. John of Rhodes. By the walls, several altars of the 13-15th cent.; statues and alabaster-reliefs of the 14th century. On cabinets to the left, interesting groups and statuettes, including a Coronation of the Virgin (15th cent.), five *Statuettes of mourners from the tomb of Philippe le Hardi, by *Claux Sluter*, at Dijon (end of 14th cent.), and a marble Presentation in the Temple (14th cent.; No. 435). Above, tapestries of the 15th century.

VII. Room, to the left of the corridor, opposite R. VI. Gallery, see above. On the walls are three admirable pieces of *Flemish tapestry, of the beginning of the 16th cent., belonging to a series of ten pieces, representing the history of David and Bathsheba. In the glass-cases, ecclesiastical vestments and ornaments, lace, antique stuffs, girdles.

Around are interesting sculptures: to the right of the entrance, 282. Astronomy, 284. Grammar, on a frieze in high relief; farther on, *460. Flora, a caryatid (all these of the 16th cent.); *448. Marble group of the Fates, attributed to *G. Pilon*, with a relief of the school of *Jean Goujon* on the pedestal; *251. Madonna and Child (16th cent.). To the right of the door to the next room, 449. Ariadne deserted (16th cent.); 456. Sleep; 450. Venus and Cupid, by *J. Cousin*. Then, 453. Bearing of the Cross, 454. Entombment, 455. Ascension, three bas-reliefs of the 16th century. — On the other side of the doorway: 479. Entombment, an Italian work of the 17th cent.; 457. Christ appearing to Mary Magdalen, Flemish high-relief of the 16th century. In front of the door are two radiating frames with specimens of textile fabrics. Hanging from the ceiling, Venetian lantern (16th cent.).

VIII. Room. Continuation of the tapestry, ecclesiastical vestments, lace, etc.; *Draperies, mantles, and collars of the Order of the Holy Ghost, founded by Henri III. in 1579 (comp. p. 138). In the centre, *Lantern of a Venetian galley (16th cent.); two handsome monolithic columns (16th cent.) supporting two statues (15th cent.). To the right of the entrance: 463. Queen of Sheba; 494. Genius from a tomb, by *G. Pilon* or *Giac. Ponzio;* bas-relief from the Château d'Anet; 493. Shepherd. To the left of the entrance: 487. Venus and Cupids (17th cent.); 735. Gilded wooden statuette, a German work; 462, 464. Judgment of Solomon; Virgin in high relief (No. 273) and other sculptures of the 16th cent.; 291. Portion of a chimney-piece by *C. de Vriendt*. At the end, sculptured fragments from the old Hôtel de Ville.

IX. Room. Sumptuous *State Carriages* of the 17th and 18th cent., sledges, rich trappings, Sedan chairs.

First Floor. We return to the corridor between Rooms VI. and VII. and ascend a wooden staircase with the arms of Henri IV., formerly in the Palais de Justice.

In the Corridor are weapons and suits of armour.

1st Room, to the left. *French*, *Flemish*, *German*, and *Dutch Fayence*, *Porcelain*, and *Earthenware* of the 16-18th centuries. 1st Glass Case, to the left: French fayence and glazed earthenware. 2nd Case (opposite): Porcelain from Dresden, Vienna, Ludwigsburg, and Frankenthal. 3rd Case: Earthenware from Germany and Limburg. Beside it, two charming terracottas by Clodion (1783). 4th Case: *Palissy and Oiron fayence (16th cent.). 5th Case (opposite): Fayence from Lorraine; other works by Clodion; 1303-6. Medallions of Franklin and others by Nini, of Nevers; statuettes, etc. 6th Case: Specimens from Sceaux, Paris, Niedervillers, Strassburg, Marseilles, Alcora (Spain), and Moustiers. 7th Case: *Rouen. 8th Case: Nevers. 9th Case: Rouen and Sinceny. 10th Case: Dutch fayence (Delft). 11th Case: Aprey and Lille. 12th Case: German fayence. Tiles.

2nd Room, opposite. Magnificent collection of **Italian Fayence*

of the 15-18th cent., classed according to schools, in eight glass cases. From right to left: Case I. Faenza; II. Caffaggiolo and *Deruta; III. *Deruta; IV. *Gubbio (majolica) and Castel Durante; V-VII. Urbino; VIII. Venice, Castello, and Castelli. — Above and beside Cases VI and VII are bas-reliefs in painted terracotta by *Luca della Robbia* and his school (15th cent.).

3rd Room (to the right of R. 2). **Tapestries* of the 15th cent.; those in the lower row are known as the 'tapestry of the lady and the unicorn'; those above represent the history of St. Stephen and the discovery of his relics. Fine carved chimney-piece (legend of the Santa Casa of Loretto) and ceiling from a house in Rouen (16th cent.). Handsome oaken doors. Works in *Gold*, *Silver*, *Glass*, and and **Enamel* (chiefly from Limoges; comp. p. 138).

Case 1, near the windows: *Ecclesiastical work in gold, reliquaries, book-covers, crosses, croziers, etc., with champlevé enamels (12-13th cent.). — Case 2: *Limoges enamels (15th cent.) by the *Pénicauds;* *4578. Calvary, by *Nardon Pénicaud* (1503); 4576. Pietà, by *Monvaerni*, the earliest master known by name. — Case 3: *Limoges enamels (16-17th cent.); 4617-4630. Large oval medallions representing scenes from the Passion (1557); 4579. Eleanor of Austria, wife of Francis I., and portraits (on each side) of the Duke and Duchess of Guise, all by *Léonard Limousin;* 4591, 4593-96, 4603, 4611, 4612. Cups, plates, and writing apparatus, by *Pierre Reymond*, *Jean Courteys*, *F. G. Mouret*, etc. — Case 4: *4589. Reliquary of Catherine de Médicis (by *Martin Didier*?), and upwards of thirty smaller enamels, by *Pénicaud*, *Courteys*, *Limousin*, *Couly Noylier*, *Suzanne Court*, etc. — Case 5: 4639-54. Sixteen scenes from the life of the Virgin and the Passion, by *P. Reymond*. Enamels by *P. Courteys*, the *Laudins*, and the *Noyliers*. Above, 4610. Enamelled plate (Judgment of Paris), by *P. Reymond;* 4590. Pope Clement VII., by *Couly Noylier* (?); 4606. 'Plat de Moïse', by *P. Pénicaud;* large plaques by *M. Didier*.

In the two cases in the second row: German loving cups and a lamp from a mosque (13th cent.); Italian glass, gilded and engraved (14th cent.); Then a collection of wood-carvings from cabinets. At the back two other cases with glass; in the case to the right, Venetian glass: 4779-4782. Plates (16th cent.), with paintings of Psyche and Proserpine, Delilah and Sampson, Juno and Isis, Birth of Bacchus. In the case to the left: French glass. Between these cases: *Venetian marriage-chest (16th cent.); *German altar-piece in beaten copper (12th cent.), and two candelabra from Limoges (13th cent.). On the wall, nine large plaques of enamel on copper, representing divinities and allegorical subjects, by *Pierre Courteys*, brought from the old Château de Madrid in the Bois de Boulogne (p. 161). These are the largest enamels known (5 ft. 6 in. × 3 ft. 4 in.). Beside the doors are interesting cabinets and statues of the 15-17th centuries.

4th Room. **Hispano-Moorish Fayence* with metallic glazing (14-17th cent.) and **Rhodian Fayence* of the same period, made by Persian workmen. A few bronze vases are also placed here. In the windows, old stained glass.

5th Room. Objects illustrating the Jewish religion (the gift of Baroness Nathaniel Rothschild): furniture, goldsmith's work, jewels, MSS., embroideries. The chimney-piece dates from the 15th century.

6th Room. Case 1: Musical instruments, psaltery, mandolins, 'kits' or pocket-violins used by dancing-masters, violin by Amati. Case 2: Collection of caskets. By the wall: in the centre, Florentine cabinet, with costly mosaics (17th cent.); Flemish cabinet (16th cent.);

three Italian writing-tables inlaid with tin (all of the 18th cent.); and a *Venetian Cabinet of the 16th cent., representing the façade of a palace, adorned with plaques of ivory and mother-of-pearl, paintings, and bronze-gilt statuettes. Near the windows, Cabinets of the 16th century.

7th Room. Flemish cabinets of the 17th cent.; two ancient Chinese vases in cloisonné enamel. The ceiling-painting was executed in the 17th century.

8th Room. State-bed of the time of Francis I. (16th cent.); to the right and left, 1431, 1432. French cabinets (16th cent.). — To the right of the chimney-piece: 1424. Cabinet from Clairvaux Abbey, time of Henri II. (16th cent.). — Opposite the windows: 1426, 1425. Cabinets (16th cent.). Central glass-case: MSS. with miniatures of the 13-16th cent., including portraits of Columbus (No. 1817) and Palissy (1818). Above, statuettes; 743. Wooden figure of the Virgin (15th cent.); *855. Wood-carving representing two women fighting. At the 1st window, moulds for pastry (16-18th cent.). At the 2nd window: tobacco-graters (17th cent.) in carved wood; sets of draughtsmen, ivory snuff-boxes, pepper-boxes, nut-crackers (16-17th cent.).

9th Room. Works in *Ivory.* — 1st Glass Case to the right: 1081. Italian triptych of the 14th cent., with bas-reliefs of scenes from the Gospels; no number, German hunting-horn (11th cent.); to the left, 1058. Pastoral staff in boxwood and ivory (13th cent.); to the right, 1088. Fragment of a triptych of the 14th cent.; no number, book-cover (9th cent.). — 2nd Case on the right: 1042, 1041. Plaque carved on both sides with mythological and Christian scenes (10-11th cent.); 1038. Book-cover (10th cent.); no number, *Plaque of a consular diptych (5th or 6th cent.); 1039, 1048. Reliefs of the 10th and of the 11-12th cent.; to the right, 1035. Marriage of Emperor Otho II. and Theophano, daughter of the Greek emperor Romanus II., in 973; 1033, 1034. Fragments of boxes of the 6th cent.; no number, Byzantine casket (9th cent.), Latin plaque of the 6th cent.; 1036 and no number, Plaques of the 17th century. — Large Glass Case: 1052. Reliquary of St. Yved in ivory, 12th cent.; 1037. Madonna, 10th cent.; six Madonnas, 12th, 13th, 14th, and 17th cent.; 1106. St. Catharine, 15th cent.; 5296-97. Two lions' heads of rock-crystal, 3rd or 4th cent., found in a tomb on the Rhine, together with an ivory statuette (1032) with the attributes of several deities (between the lions' heads). At the back: 1087. Madonna (14th cent.); 1060. Reliquary with 51 bas-reliefs of Scriptural subjects (14th cent.); 1090. Coffer of the same style and period; several other coffers; portable altar (German; 15th cent.), with ivory carvings of the 12th century. — 1st Glass Case to the left: Powder-horns, graters, snuff-boxes, knives and forks with ivory handles (17th cent.). 2nd Case to the left: Wax medallions and medals. — On the side next the entrance, 1461, 1462. Carved

ebony cabinets of the 17th cent. and portions of others of the same period (others opposite). Case between the cabinets: Ivory carvings and wooden statuettes; no number, Adam and Eve, by *Franchéville* (? 17th cent.); to the right, 1153. Figure resembling the Manneken Pis at Brussels and by the same artist, *Duquesnoy* (1619). 1113. Virtue chastising Vice, attributed to *Giovanni da Bologna*, on a round pedestal of the 19th cent.; below, 1056, 1057. Venetian coffers (13th cent.). — First window towards the garden: Carved distaffs and spindles (16th cent.); girdle of chastity. Between the windows and by the back-wall: 1458, 1457. Ebony cabinets (17th cent.). In the adjoining glass-cases, statuettes, busts, medallions, ivory carvings of the 16-18th centuries. — First window towards the court: Parcel-gilt plaques from a coffer of the late 15th cent.; several other plaques in ivory (14-15th cent.), some perforated and of great delicacy, *e.g.* 1177. Diptych of the 17th cent., with tablets no larger than a nutshell, containing 102 figures. Between the windows, on the right: 1079. Oratory of the Duchesses of Burgundy, 14th century. — Second window: in the centre, no number, Fine triptych in high-relief (14th cent.); 1062, 1063-66 (to the right), Scenes from the Passion and legends of martyrs (14th cent.); to the right and left, leaves of diptychs of the 14th and 15th cent., with Biblical scenes; 1055, 1069-73. Boxes with mirrors of the 14th century.

10th Room. Works in iron, locksmith's work, bronzes.

Case 1, on the side next the court: Locks, knockers, etc. (15-17th cent.); iron coffer inlaid with gold and silver (17th cent.). — Case 2: Locks, flat bolts, etc. (14-15th cent.) — Case 3, by the end-wall: Keys. — Case 4 (above Case 3): 5708. Stirrups of Francis I.; 5003, above, Statuette of St. Catharine of Bologna (17th cent.); censers. — 1409. Credence-table of the 16th cent.; above, no number, Bronze Statuette of Joan of Arc (1412-31). 5114. Florentine mirror mounted in damascened iron (16th cent.). — Case 5: Huntsman's kit of knives and instruments (16th cent.). — Case 6 (above): 5189, 5190. Pewter ewer and basin, by Fr. Briot; 5131. Silver goblet (16th cent.) in the shape of a lady in the costume of the period. — Case 7, on the side next the garden: Locks, bolts, and knockers (16th cent.). — Case 8: Small plaques; bosses from horses' bits (16th cent.); corkscrews, pincers (17-18th cent.). — Case 9. 6599. Double girdle of chastity (Italian). — On a credence-table of the 16th cent.: 1271. Italian relief in iron of the Wise Virgins (16th cent.). — Case 10: *Locks and *Keys of the 16th cent. (2nd key to the right in the first row made by Louis XVI.). — Cases 11 & 12: Statuettes and other bronzes. — Case 13, in front of the chimney-piece: Iron coffers. To the right, bronze measures. To the left: Italian andirons (16th cent.); serpents of the 17th century. — Case 14: Bronze knockers; bolt and lock of the 15th cent.; 6126. Penitential belt. At the sides of this case: Bell-metal font from a church near Hamburg (14th cent.); leaden baptismal basin (14th cent.); hinge-ornaments from Notre Dame; roasting-jack; smoothing irons. Italian celestial globe (1502). *Goldsmith's bench and tools, German work of 1565, inlaid and carved, the iron portions delicately engraved. 6054. Large and handsome chest in forged iron (17th cent.). Hanging from the roof, Lantern of the 16th cent., with the arms of Lorraine. — The chimney-piece dates from the 16th century.

11th Room. *Objects in the precious metals. Case to the right of the entrance next the garden: Large collection of spoons, forks,

knives, scissors, cases of instruments of various kinds, of the 16-17th cent.; 5129. Mirror (closed) of the 16th century. Next case: Church ornaments of the 13-17th cent., including 5014. Reliquary in the shape of a Madonna, in beaten and gilded silver (15th cent.), and four other reliquaries of the same period. Following case: Various objects in gold and other precious metals, partly enamelled; snuff-boxes, etc. 5278. Portrait of Francis I. On the wall: 5068. Abbot's crozier, 16th cent.; 5069. Crozier of the 17th cent.; 5070. Processional banner (15th cent.), representing a 'miracle of the Host' that occurred at Paris in 1290; 5066. Crozier of the 14th century. On the same wall and opposite, Six pieces of Flemish tapestry, of the beginning of the 16th century.

Central cabinet: **4979-87. Nine gold crowns, found at Guarrazar near Toledo in 1858 and 1860, the largest of which, inlaid with pearls, Oriental sapphires, and other jewels, is said by the inscription (probably added when the crown was converted into a votive offering) to have belonged to the Visigothic king Recceswind (649-72). — 1st Glass Case on the left, next the garden: *5005. Golden rose of Bâle, presented by Pope Clement V. to the Prince-Bishop of Bâle (14th cent.); 5016, 5017. Reliquaries of the same treasure, 15th cent.; 5029, 5021, 5022. Reliquaries and monstrances, also of the 15th century. — 2nd Glass Case on the same side: 5042. Large double cross in gilded copper, forming a reliquary, richly decorated with filigree-work and jewels, a valuable Limoges work of the 13th cent.; *5044. Processional cross, in silver, gilded, engraved, and enamelled, with statuettes at the ends representing the Virgin, St. John, St. Peter, Mary Magdalen, etc., a very interesting Italian work of the 14th cent.; 5043. Archiepiscopal cross in silver-gilt filigree, lavishly enriched with jewels, pearls, and antique cut gems, and containing eight small reliquaries (Limoges, 13th cent.); 5025, 5026. Italian shrines (15th cent.); 5007. Italian reliquary (14th cent.); no number, Italian monstrance (15th cent.).

By the first window: to the left, *5104. Ship in gilded and enamelled bronze, with movable figures of Charles V. (in gold) and his dignitaries, a piece of mechanism executed in the 16th century. — Glass Case: *5299. Chess-board with men of rock-crystal, a German work of the 15th cent.; other objects in precious metal or gems, chiefly of the 15-17th centuries. — Between the windows: Silver ornaments of the 15th and 17th cent.; German drinking-horn (15th cent.). — By the second window: Gallic torques and other objects, in massive gold, found near Rennes in 1856; 4989. Merovingian military ornament, in gold (end of a sword-belt); 4990. Merovingian scabbard, mounted in gold; 1040. Cover of a book of the Gospels, ivory with gold filigree, 10th cent.; 5076. Silver clasp, gilded and enamelled, a German work of the 14th cent.; no number, Coffer in silver-gilt filigree work, embellished with pearls and gems; 5041. Double cross, in silver-gilt, adorned with precious stones, filigree

work, and reliefs (13th cent.); *5103. Prize for crossbow-shooting, in silver-gilt, embossed and chased (German, 15th cent.).

Glass Case by the end-wall: French seals, with coats-of-arms (17-18th cent.). *4988. Golden antependium presented by Emp. Henry II. (d. 1024) to the cathedral of Bâle, 3 ft. high and $5\frac{1}{2}$ ft. wide, with embossed reliefs, a most interesting specimen of the goldsmith's art, probably executed by Lombard artists under Byzantine influence. The tapestry and carpet also come from Bâle (16-17th cent.).

In the adjoining case, next the garden: Astrolabes, compasses, clocks of the 16-17th cent.; set of instruments of a German architect of the 16th century. — Next case: Covers of a Gospel; Last Supper in chased and gilded copper with enamels, Limoges work of the 12th and 13th cent.; vessels used as hand-warmers (13th and 16th cent.); opposite the window, Reliquary of St. Anne, by *Hans Greiff*, a famous Nuremberg goldsmith (1472); abbots' croziers (12-14th cent.). — Case by the window: Watches of the 17th and 18th cent., girdles, chains, ornaments, collar of the order of the Holy Annunziata.

We return to Room 8. On the right is the —

12th Room. State-bed (17th cent.). To the left, English astronomical clock (17th cent.). On the chimney-piece: 937. The Child Jesus in an attitude of benediction, a statue by *Duquesnoy*. At the window: Collection of book-bindings (16-18th cent.).

We next enter the rich Gothic **Chapel*, which is borne by a pillar in the centre. To the left, Large Flemish altar-piece, 15th century. Opposite, Gothic chairs and stalls. On the site of the altar, in a projecting apse, Large wooden reliquary (15th cent.). In front, large copper reading-desk. At the end: Christ, a wooden statue of life-size, 12th cent.; statues of the Virgin and St. John, from an Italian 'Calvary', 13th cent.; wooden doorway (15th cent.).

From this chapel a staircase descends to a small garden-court, affording a view of the exterior of the chapel-apse. Immediately to the left, at the foot of the staircase, is a door leading into R. VI (p. 233), from which the Thermes are entered.

The **Thermes,** or ruins of the baths once belonging to the ancient palace of the emperors (p. 229), are on the side adjoining the Boul. St. Michel. The fact that the largest hall, which was the *Frigidarium*, or chamber for cold baths, is 65 ft. in length, $37\frac{1}{2}$ ft. in breadth, and 59 ft. in height, will serve to convey some idea of the imposing dimensions of the ancient Roman palace. The architecture is simple, but the masonry is so substantial that the weight and moisture of a garden which lay above it for many years down to 1810 have left it uninjured. The vaulting is adorned with ships' prows, in allusion to the fact that Lutetia lay on a navigable river, whence the modern armorial bearings of Paris are said to be derived. A number of the Roman antiquities found at Paris are preserved here, but they will not interest ordinary visitors. To the left is a

statue of the Emp. Julian (comp. p. 92). Opposite, in the lower part of the hall, originally occupied by the piscina or swimming-bath, is a mosaic of the Gallo-Roman period. The *Tepidarium*, or warm bath, was in the part adjoining the boulevard, now destitute of vaulting.

The *Garden*, or *Square Cluny*, the only entrance to which is through the court of the 'hôtel' (p. 229) contains interesting mediæval sculptures and architectural remains, including a large Romanesque portal from the Benedictine church at Argenteuil. Facing the Hôtel de Cluny is a cast of the fine M donna of Notre-Dame at Paris.

About 300 yds. beyond the Hôtel Cluny, the Boul. St. Germain reaches the *Place Maubert*, with a monument to *Etienne Dolet* (p. 245).

III. FROM THE MUSÉE DE CLUNY TO THE PANTHÉON.

Sorbonne. Collège de France. Bibliothèque Ste. Geneviève. St. Etienne-du-Mont.

Opposite to the entrance of the Hôtel de Cluny is the small *Square de la Sorbonne*, laid out in 1899 and containing a group of sculpture ('Pro Patriâ Morituri') by T. Noël. Beyond, in the Rue des Ecoles, rises the façade of the new Sorbonne (see below).

The **Sorbonne** (Pl. R, 19; *V*), a building erected in 1629 by Cardinal Richelieu for the *Theological Faculty* of the University of Paris, is now mainly devoted to the *Faculties of Literature and Science (des Lettres et des Sciences)*. The two other faculties belonging to the university (jurisprudence and medicine) occupy separate buildings (pp. 240, 229).

The Sorbonne was originally a kind of hostel founded by *Robert de Sorbon*, the confessor of St. Louis, in 1253, for the reception of poor students of theology and their teachers; but it soon acquired such a high reputation that it became the centre of the scholastic theology, and its name came to be applied to the theological faculty itself. This establishment has exercised considerable influence on Catholicism in France. While violently hostile to the Reformation, the Sorbonne was hardly less strongly opposed to the Jesuits; and for a long period it rejected the authority of the 'Unigenitus' bull directed against the Jansenists (1713). The faculty next came into collision with the philosophers of the 18th cent., of whose witticisms it was frequently the butt, until it was abolished by the Revolution.

In 1808 the Sorbonne was made the seat of the 'Université de France' (under which term the French included the authorities who superintend the education of the whole country), but in 1896 it once more became the University of Paris, the various provincial Academies being raised, at the same time, to the rank of independent universities. The total number of students in the five faculties is about 12,000, including 3-400 women. The lectures are open to the public gratis.

Since 1885 the Sorbonne has been practically rebuilt (the church excepted), from plans by *Nénot*. The edifice is a vast pile, 270 yds. long and 110 yds. broad, having been considerably extended to the N. and S. The main part is now on the N., presenting a huge façade to the Rue des Ecoles, with two pediments

(Science, by *Mercié;* Literature, by *Chapu*) and eight statues: Chemistry (to the left), by *Injalbert;* Natural History, by *Carlier;* Physics, by *Lefeuvre;* Mathematics, by *Suchetet;* History, by *Cordonnier;* Geography, by *Marqueste;* Philosophy, by *Longepied;* and Archæology, by *Paris.*

The vestibule on this side contains statues of Homer, by *Delaplanche*, and Archimedes, by *Falguière.* In the centre are the principal entrance and the staircase to the galleries of the great amphitheatre (see below; shown by the concierge on Thurs. or Sun. afternoons; fee). The upper vestibule is adorned with mural paintings illustrating Literature, by *Flameng* (to the right of the principal door), and Science, by *Chartran* (to the left). Flameng's paintings represent: Founding of the Sorbonne; Abelard and his school; Jean Heysselin establishing the first printing-press at the Sorbonne; Étienne Dolet, Amyot Ronsard, Marot, Rabelais, Ramus, La Boëtie, Brantôme, Budæus, L'Estoile, and Montaigne; Richelieu laying the foundation of the Sorbonne chapel; the Rector of the Sorbonne and Henri IV.; Molière, Racine, Lafontaine; La Rochefoucauld, Rollin, principal of the Collège de Beauvais (at Paris); Quinet, Villemain, Guizot, Michelet, Cousin, and Renan. At the side, a statue of the Republic, by *Delhomme.* Chartran's paintings, also beginning at the door, represent: Louis IX. studying mathematics; Ambroise Paré tying arteries; B. Palissy teaching mineralogy; Buffon writing his 'Histoire Naturelle'; Pascal explaining to Descartes his theories of atmospheric pressure; Lavoisier expounding his pneumatic theory to Berthollet; Cuvier studying anatomy; Laënnec, inventor of the stethoscope; Arago teaching astronomy. — The *Large Amphitheatre*, which holds 3500 persons, is frequently the scene of meetings and public functions. It contains six statues: Sorbon by *Crauk*, Richelieu by *Lanson*, Descartes by *Coutan*, Pascal by *E. Barrias*, Rollin by *Chaplain*, and Lavoisier by *Dalou.* The end of this hall is decorated with a large allegorical Painting ('The Sacred Grove') by *Puvis de Chavannes*, the painter's masterpiece and perhaps the finest decorative painting of modern times (in the middle the Sorbonne to the left the Historic Sciences, to the right the Exact Sciences). The cupola is by *Galland.* The other rooms (not shown to the public) have paintings by *Wencker*, *Benj. Constant*, *Lerolle*, *Cazin*, *Jobbé-Duval*, *Lhermitte*, *Roll*, and *Raph. Collin.*

The Church of the Sorbonne, the usual entrance of which is in the Place de la Sorbonne, is the only part of the original building that has been preserved. It was built by Card. Richelieu in 1635-59 and is surmounted by a conspicuous dome. In the interior, to the left of the entrance, is a large picture by *Hesse:* Robert de Sorbon presenting young students of theology to St. Louis; to the right, the tomb of the Duc de Richelieu (d. 1822), minister of Louis XVIII. The right transept contains the History of Theology, a large picture by *Timbal*, and the marble *Tomb of Cardinal Richelieu (d. 1642), designed by *Le Brun*, and executed by *Girardon* in 1694. The cardinal is represented in a semi-recumbent posture, supported by Religion, while Science sits by in an attitude of grief. The last statue has been particularly admired. In the left transept is a Scourging of Christ, in marble, by *Ramey the Younger.* The spandrels of the dome are painted by *Phil. de Champaigne.*

Opposite the church of the Sorbonne is the small *Place de la Sorbonne*, beyond which, in the Boul. St. Michel, is the *Lycée St. Louis*, formerly the Collège d'Harcourt, founded in 1280.

A little farther on, to the right of the Boul. St. Michel and beside the Luxembourg Garden (p. 262), is the little *Place Médicis*, in which a *Statue*

of Pasteur (p. 288), by Falguière, is to be erected. The Rue Soufflot leads hence to the Panthéon (see below).

Behind the Sorbonne, in the Rue des Ecoles, is the **Collège de France** (Pl. R, 19; *V*), founded by Francis I. in 1530, entirely rebuilt at different times between 1611 and 1774, and restored and extended in 1831. The original name, 'Collège des trois langues', denoted its dedication to students from different provinces. The inscription 'Docet omnia' over the entrance indicates that its sphere embraces every branch of science. The lectures are intended for the benefit of adults, and are of a popular character. The public are admitted gratis, ladies included. The college, which contains about 50 chairs, is not connected with the university, but is under the direct control of the minister of public instruction. Many illustrious men have taught here: Ampère, Barthélemy-St-Hilaire, Michelet, Quinet, Ste. Beuve, Renan, Berthelot, etc. — A bronze statue of *Claude Bernard* (1813-78), the physiologist, by Guillaume, has been erected in front of the side of the Collège facing the Rue des Ecoles. Adjacent, to the right, is a statue of *Dante* (1265-1321), by Aubé. In the court on the side next the Rue St. Jacques are a statue of *Budaeus* (*Budé;* 1467-1540), one of the learned founders of the institution, by M. Bourgeois, and some bronze busts. The marble statue of *Champollion* (1790-1832), the Egyptologist, in the vestibule, is by Bartholdi.

Farther on, the Rue des Ecoles passes the Square Monge (p. 244) and ends behind the Halle aux Vins (p. 267), near the Jardin des Plantes (p. 264).

We now ascend the old Rue St. Jacques, to the right of the Collège de France. On the right is the massive new pile of the Sorbonne, with the tower of its observatory; on the left is the *Lycée Louis-le-Grand* (rebuilt by Le Cœur in 1887-96), formerly the Collège de Clermont belonging to the Jesuits. Farther on, to the left, is the *Ecole de Droit*, or school of jurisprudence connected with the university, rebuilt in 1892-97, and extending to the Place du Panthéon. We then reach the wide and handsome *Rue Soufflot*, which leads to the Jardin du Luxembourg (p. 262) and to the Panthéon.

The ***Panthéon** (Pl. R, 19, *V;* admission, see p. 241) stands on the highest ground in the quarters of the city on the left bank, occupying the site of the tomb of Ste. Geneviève (422-512), the patron saint of Paris. The chapel erected over her tomb was succeeded by a church, which having fallen to decay was removed about the middle of last century. The present edifice, designed in the classical style by *Soufflot*, was built in 1764-90. The new church was also dedicated to Ste. Geneviève, but in 1791 the Convention resolved to convert it into a kind of memorial temple, which they named the 'Panthéon', inscribing on it the words, '*Aux grands hommes la patrie reconnaissante*'. It was restored to religious uses in 1806, but was again made a temple after the July Revolution in 1830. Once

more consecrated in 1851, it was finally secularised in 1885 for the obsequies of Victor Hugo.

Admission. The Panthéon is open daily, except Mon., from 10 to 5 (4 in winter). For the dome and vaults an order is necessary from the Administration des Beaux Arts, Rue de Valois 3 (Palais-Royal), for which application should be made in writing. The vaults are open to the public on All Souls' Day (Nov. 2nd), but are then overcrowded.

Exterior. The edifice is of most imposing dimensions, and its form is that of a Greek cross, 370 ft. long and 276 ft. wide, surmounted by a dome 272 ft. in height and over 75 ft. in diameter. The dome rests on a lofty cylinder or drum enclosed by an open Corinthian colonnade, and is crowned with a lantern. A huge colonnade consisting of twenty-two fluted Corinthian columns, 81 ft. in height, resembling that of the Pantheon at Rome, forms the portico, to which eleven steps ascend. The tympanum, 117 ft. long and 23 ft. high, contains a fine *Group of sculptures by *David d'Angers* (d.1856), illustrative of the inscription mentioned above. The principal figure, 16 ft. in height, represents France, between Liberty and History, distributing wreaths to her sons.

Under the portico are two groups in marble by *Maindron* (d. 1884): Ste. Geneviève imploring Attila, the leader of the Huns, to spare the city of Paris; and the Baptism of Clovis by St. Remigius.

Interior. Three handsome bronze doors form the entrance to the simple but majestic interior. On each side of the aisles is a Corinthian colonnade, bearing a gallery running round the church. Over the centre of the edifice rises the dome, which, according to Soufflot's design, was to have rested on columns, but these proved too weak for the weight of the superstructure. *J. Rondelet*, who succeeded Soufflot in 1781, substituted pillars, connected by massive arches, for the original columns, to the detriment, however, of the general effect produced by the nave. The dome consists of three sections, one above the other, the second of which is adorned with paintings (see p. 242). The paintings in the spandrels, by *Carvalho*, after *Gérard*, represent Death, France, Justice, and Glory.

The decoration of the Panthéon was originally entrusted to Paul Chenavard of Lyons, but his cartoons (1848-51), now in the Lyons picture-gallery, were never executed. The mistake was then made of giving the commission to various artists of very diverse tendencies; and the natural result is a sad want of harmony in the general effect.

Beside the principal door are statues of St. Denis, by *Perraud*, and St. Remigius, by *Cavelier*. On the wall of the nave, to the right, Preaching of St. Denis, by *Galland;* *Childhood of Ste. Geneviève, by *Puvis de Chavannes* (1877). On the left, Martyrdom of St. Denis, by *Bonnat;* Attila on the march to Paris, and Ste. Geneviève encouraging the Parisians during the approach of Attila, by *Delaunay* (d. 1891) and *Courcelles-Dumont*. Above these and the following paintings are smaller compositions, more or less related to the lower

scenes (here, French saints). At the first pillars, to the right and left, statues of St. Germain, by *Chapu*, and St. Martin, by *Cabet* and *Becquet*. Right transept: Coronation of Charlemagne, and Charlemagne as restorer of literature and science, by *H. Lévy;* at the end, Pilgrimage to Ste. Geneviève and Procession with her relics, by *Maillot*, and a piece of tapestry, 'Gratia Plena'; to the left, Baptism of Clovis and his Vow at the battle of Tolbiac, by *Jos. Blanc*. To the right of the choir, Death of Ste. Geneviève, by *J. P. Laurens*, and a statue of the saint, by *Guillaume*. By the pillar, statues of St. Gregory of Tours, by *Frémiet*, and of St. Bernard, by *Jouffroy*. Paintings on the left side, by *Puvis de Chavannes:* Ste. Geneviève bringing provisions to the beleaguered Parisians; *Ste. Geneviève watching over the sleeping city (1898). In the apse is a model of a curious colossal statue of Liberty by *Falguière*. On the vault is Christ showing to the Angel of France the destiny of her people, a mosaic by *Hébert*. Left transept: St. Louis as a boy, as ruler, and as captive of the Saracens, by *Cabanel*. To the right: Joan of Arc at Domremy, before Orleans, at Rheims, and at the stake in Rouen, by *Lenepveu;* at the end, Prayer, Labour, Patriotism, Devotion, by *Humbert*, and a piece of tapestry, 'Pro Patria'. — By the pillar, statues of St. Jean de Matha, by *Hiolle*, and of St. Vincent de Paul, by *Falguière*.

The Dome (adm. by order only, see p. 241) is reached by a staircase (425 steps) in the left (N.) transept. We ascend 139 steps to the roof, and then 192 more to the first section of the dome, where we obtain a view of the painting in the second section, executed by *Gros*, in 1824. This large composition, which finds many admirers, covers a surface of 352 sq. yds., and represents Ste. Geneviève receiving homage from Clovis (the first Christian monarch), Charlemagne, St. Louis, and Louis XVIII.; above are Louis XVI., Marie Antoinette, Louis XVII., and Madame Elisabeth, the victims of the Revolution. — We may now ascend by 94 steps more to the lantern, which commands a magnificent view of the city and environs, but less interesting than that from the Tour St. Jacques or Notre-Dame, as its position is not so central.

The entrance to the Vaults *(Caveaux)*, which are uninteresting, is at the end of the building, to the left. They are supported by 20 pillars, and divided by partitions of masonry. *Mirabeau* was the first person whose remains were deposited here (1791), and near him was placed *Marat*, the most furious of the Jacobins, who fell in 1793 by the hand of Charlotte Corday; but their bodies were afterwards removed by order of the Convention.

To the right of the entrance is a monument, in poor taste, erected to *J. J. Rousseau* (1712-1788). On the other side, to the left, is a monument to *Voltaire* (1694-1778), with his statue after Houdon. — Opposite Voltaire's tomb is that of *Soufflot* (1713-1781), the architect of the Panthéon, a plaster-model of which is shown beneath the left transept. Farther on, to the left, is a vault in which are placed the remains of *General Lazare Carnot* (1753-1823), 'organizer of victory', member of the Convention, and those of *President Carnot* (1837-1894). *General Marceau* (1769-1796), *La Tour d'Auvergne* (1743-1800; the brave soldier who refused promotion and was named by Napoleon 'the first grenadier of France'), and *Baudin* (1811-1851), representative of the people (p. 208). On the other side are the tombs of *Victor Hugo* (1802-85), *Marshal Lannes* (1769-1809), *Lagrange* (1736-1813), the mathematician, *Bougainville* (1729-1811), the circumnavigator, and a number of senators of the First Empire. In these vaults a remarkably loud echo may

be awakened. The egress from the vaults is on the W. side, near the principal portal (fee optional).

The Panthéon was the headquarters of the insurgents in June, 1848, and was also one of the chief strongholds of the Communards in 1871; and on both occasions the neighbouring barricades were only stormed by the troops after a severe struggle. On the latter occasion the insurgents had placed gunpowder in the vaults for the purpose of blowing up the building, but were dislodged before much damage had been done.

Opposite the portal of the Panthéon, to the left, are the *Mairie of the 5th Arrondissement*, erected in 1849, and the bronze *Statue of J. J. Rousseau* (1712-1778), by P. Berthet, erected in 1889. On the right are the old buildings of the *Ecole de Droit* (p. 240), begun by Soufflot in 1771.

A little to the left, in the Rue d'Ulm (No. 45), is the *Ecole Normale Supérieure* (Pl. G, 19; *V*), founded in 1794 for the training of teachers for the 'lycées'. It has produced many famous writers and savants. The building dates from 1845. There are now about 130 students. The course lasts 3 years. — Not far off is the Val-de-Grâce (p. 286). — A visit to the Rue Mouffetard and other parts of the poor quarter to the S.E. of the Panthéon may be recommended to lovers of Old Paris.

The **Bibliothèque Ste. Geneviève,** a long building on the N. side of the Place du Panthéon, was built by *Labrouste* in 1843-50. On the walls are inscribed names of celebrated authors of all nations. The collection of books was founded by Cardinal de la Rochefoucauld in 1624 in the Abbey of Ste. Geneviève, and greatly augmented by the library of Cardinal Le Tellier, archbishop of Rheims, in 1710. The library now contains 2392 MSS. (on the lower floor), of the 11th to the 17th cent., some of them illuminated with beautiful miniatures; numerous 'incunabula', or specimens of the earliest printing (1457-1520); and about 25,000 engravings and curiosities, including a portrait of Queen Mary Stuart, presented by herself to the abbey. The printed books number 200,000 vols., including a nearly complete collection of Aldines, or books by the celebrated firm of Manutius at Venice (so called from Aldus, the elder member of the firm; 15th and 16th cent.), and Elzevirs, or books printed by the family of that name at Leyden and Amsterdam (16th and 17th cent.); and also most of the periodicals published in the 17th and 18th centuries.

The vestibule contains busts of famous French authors; and on the staircase is one of *Gering*, who in 1469 established at the Sorbonne the first printing-press used in Paris. Above the landing is a copy, by *Balze*, of Raphael's School of Athens in the Vatican. At the sides are allegorical medallions (also by Balze), and busts of La Rochefoucauld and Labrouste. At the entrance to the hall is a fine piece of Gobelins tapestry, Study surprised by night, after Balze.

The READING ROOM *(Salle de Lecture)* on the first floor, is very skilfully constructed. The vaulting is borne by seventeen iron girders, supported in the centre by sixteen slender columns; and 420 readers can be accommodated. It is open to the public daily, except in the vacation (1st to 15th Sept.), from 11 to 4, and from 6 to 10 p.m.; in the evening it is frequented almost exclusively by students. On the tables to the right are about 300 periodicals (nearly all French) for the use of readers.

At the N. E. corner of the Place du Panthéon rises —

* **St. Etienne-du-Mont** (Pl. R, 22; *V*), a late-Gothic church, the choir of which was begun in 1517. The incongruous Renaissance

façade was added in 1620. To the left of the portal is a tower, flanked with a round turret, probably part of an earlier building.

The *Interior, perhaps the finest of all the churches of Paris, consists of a nave and aisles of almost equal height. Slender round pillars, twelve on each side, united by a gallery halfway up, bear the lofty vaulting, from which spring the ribs terminating in pendent keystones. The choir is separated from the nave by a *Jubé*, or rood-loft, of exquisite workmanship, by *Biard* (1600-05), round the pillars of which two graceful spiral staircases ascend. — The *Pulpit*, by *Lestocart*, from designs by *Lahire* (d. 1655), is borne by a Samson, and adorned with numerous statuettes. — The admirable stained glass (restored) dates from the 16th and 17th cent.; the finest is ascribed to *Pinaigrier* (1568).

The 5th Chapel on the right contains a 'Holy Sepulchre' with lifesize figures in terracotta, dating from the end of the 16th century. Farther on, to the right, on the wall of the choir-ambulatory, are three large pictures, two of them being votive offerings to Ste. Geneviève presented by the city, by *Largillière* (1696) and *De Troy* (1726), and the third, the Stoning of St. Stephen, by *Abel de Pujol*. — The 2nd Chapel on the same side contains the *Tomb of Ste. Geneviève* (p. 240), with a sarcophagus, which is said to date from the period of her death, but is probably not earlier than 1221. On the fête of Ste. Geneviève (3rd Jan.) numerous worshippers flock to St. Etienne-du-Mont.

A relic of the old Abbey of Ste. Geneviève still exists in the square tower, in the transitional style, to the right of St. Etienne, which now forms part of the *Lycée Henri IV.* (formerly the Lycée Napoléon), and is separated from the church by the Rue Clovis.

In the Rue du Cardinal Lemoine and facing the lower end of the Rue Clovis is the *Collège des Ecossais (Scots College)*, the great seat of Scottish continental learning from the 14th cent. and latterly a centre of Jacobite influence. The building, dating from the 17th cent., is now occupied by the Institution Chevalier, a private school. The Chapel of St. Andrew, on the first floor, contains the tomb of the beautiful Duchess of Tyrconnel and a memorial erected by the Duke of Perth to James II. In an adjoining room are portraits of Prince Charles Stuart and his brother. Visitors are admitted on application to the concierge (fee).

Nearly at the back of St. Etienne, to the N.E., is the *Ecole Polytechnique* (Pl. R, 22; *V*), for the education of military and naval engineers, artillery officers, civil engineers in government employ, telegraphists, and officials of the government tobacco-manufactory. It was founded by Monge in 1794.

On the other side of the building is the *Rue Monge*, which connects the Boul. St. Germain with the Avenue des Gobelins. At the angle formed by the Rue Monge and the Rue des Ecoles is the *Square Monge*, with bronze statues of *Voltaire*, after Houdon, and *F. Villon*, by Etcheto, two stone statues from the old Hôtel de Ville, etc.

A little lower down, to the right of the Rue Monge, is the *Eglise St. Nicolas-du-Chardonnet*, built in 1656-1709. It contains paintings by Desgoffe and Carot, and the monuments of J. Bignon (d. 1656), by Girardon, and of the painter Le Brun (d. 1690) and his mother, by Coyzevox and Tuby. Beyond this are the Boul. St. Germain and the *Place Maubert*, where a bronze statue, by Guilbert, was erected in 1889 to *Etienne Dolet*, a printer burned in 1546, in the reign of Francis I., for 'impiety and atheism'. The reliefs represent Paris restoring Freedom of Thought, and the Arrest and Execution of Dolet. The inscription on one side reads: 'non Dolet ipse dolet, sed pia turba dolet'.

The Rue Lagrange leads straight on to Notre-Dame (p. 224), passing behind St. Julien-le-Pauvre (p. 229). The Boul. St. Germain leads, on the left, to the Boul. St. Michel, and, on the right, to the quays near the Halle aux Vins (p. 267).

10. Quarters of St. Germain and the Luxembourg.

I. INSTITUT. HOTEL DES MONNAIES. ECOLE DES BEAUX-ARTS.

In this route, which includes several museums, the visitor should begin with the collections that are opened at the earliest hour. Tuesday and Friday are the only days on which all the museums are open; but the collection at the Ecole des Beaux-Arts is public only on Sunday. The museum at the Mint is of little interest except to specialists. — Luncheon may be taken near the Luxembourg (pp. 14, 15).

The *Pont des Arts* (Pl. R, 20; *IV*), between the Old Louvre and the Institut, an iron bridge for foot-passengers only, constructed in 1802-4, derives its name from the 'Palais des Arts', as the Louvre was once called. It commands a fine view both up and down the river.

The **Palais de l'Institut** (Pl. R, 20; *IV*), a somewhat clumsy edifice, covered with a dome, is situated on the left bank of the Seine, at the S. end of the Pont des Arts, and opposite the Louvre. The crescent-shaped façade is flanked with wings adorned with arcades. In front of the Corinthian portico rises a *Statue of the Republic*, by Soitoux (1848 or 1850). The institution was originally founded by Cardinal Mazarin for the education of youths from the newly-acquired provinces of Roussillon, Pignerol, Flanders, and Alsace, and was named the *Collège Mazarin*, but was popularly known as the *Collège des Quatre Nations*. The building was erected in the latter half of the 17th cent., on the site of the *Hôtel de Nesle*, to which, according to tradition, Margaret of Burgundy, wife of Louis X., used to cause young strangers to be brought to minister to her pleasures, and afterwards to be assassinated and thrown into the Seine. During the Revolution it was used as a prison, but in 1795 it was ceded by the Convention to the *Académies*, or societies of savants, who had hitherto met in the Louvre. Its name was then changed to the Palais de l'Institut, and it was not again employed as a school.

The *Institut de France* embraces five different academies: the *Académie Française*, the *Académie des Inscriptions et Belles-Lettres*, the *Académie des Sciences*, the *Académie des Beaux-Arts*, and the *Académie des Sciences Morales et Politiques*. Each of these has 40 ordinary members, except the Académie des Sciences, which has 66; and all except the Académie Française have honorary, corresponding, and foreign members. Each ordinary member receives a salary of 1200 fr. Vacancies are filled by the votes of the members in whose departments they occur, subject to the approval of government.

The history of these ancient corporations is not very perspicuous. The oldest is the *Académie Française*, which originated about 1629 in the meetings of a group of learned men who came together to discuss questions of literary and scientific interest. It received state recognition from Cardinal Richelieu in 1634-35. Its main function is to perfect the French language by the revision of the *Dictionnaire de l'Académie*, the publication of a *Dictionnaire Historique de la Langue Française*, and so forth. Ever since the Regency it has been the highest ambition of every French author to become one of the 40 members of the Academy and so join the 'Immortals'.

The *Académie des Inscriptions et Belles-Lettres*, an offshoot (1663) of the Académie Française, was incorporated in 1701 and reorganized in 1803. It is chiefly devoted to the study of ancient and Oriental languages and to archæological research (inscriptions, coins, monuments, etc.). It publishes periodical *Mémoires*.

The *Académie des Sciences*, founded in 1666, cultivates the study of mathematics and natural science. Its publications consist of *Mémoires* and *Comptes-Rendus des Séances*.

The *Académie des Beaux-Arts*, for the promotion of painting, sculpture, architecture, and musical composition, originated in the Académie Royale de Peinture et de Sculpture, founded by Le Brun in 1648, and the Académie Royale d'Architecture, founded in 1671.

At the Revolution the existing Academies were all suppressed (1793) and replaced by an *Institut National*, divided into three classes. The first of these was the *Académie des Sciences Physiques et Mathématiques;* the second consisted of the newly founded *Académie des Sciences Morales et Politiques*, for the study of philosophy, history, and political economy; the third comprised the *Académie de la Littérature et des Beaux-Arts*. In 1805 the second class was divided into two sections, and the class of *Histoire et Littérature Ancienne* (corresponding to the old Académie des Inscriptions) was added.

All the meetings of the Academies take place at the *Palais de l'Institut*, and are, of course, extremely interesting, as the most eminent French savants take part in the discussions. The annual meetings of the different sections take place respectively in May, July, December, October, and April. The grand meeting of the five departments combined is held on 25th October. Tickets of admission to this and to the other annual meetings are issued at the secretary's office; and in order to secure a place it is necessary to take up an early position (in person or by deputy) in the long 'queue' of expectants.

The Institut has the control of a large number of money-prizes, amounting in the aggregate to an annual value of some millions of francs. Thus the Académie Française awards the *Prix Montyon* (19,000 fr.) and other good conduct prizes of the aggregate value of 50,000 fr. Another Montyon prize of the same amount is awarded to the author of the literary work considered most useful to the cause of public morality. The *Prix Gobert* (10,000 fr.) rewards the most eloquent work on the history of France. The Académie des Inscriptions awards the *Prix Garnier* (for travelling; 15,000 fr.), the *Prix Piot* (17,000 fr.), and another *Prix Gobert*. The Académie des Sciences awards the *Prix Bréant* (100,000 fr.). The Académie des Sciences

Morales is entrusted with the distribution of the five *Prix Nobel* (each worth 420,000 fr.), for discoveries in physics, chemistry, and physiology, for 'a literary work of an ideal tendency', and for a work on fraternity, the abolition of militarism, and the promotion of peace. Other prizes are given by the different Academies in turn.

The important *Académie de Médecine*, founded in 1820, does not belong to the Institut. It distributes a number of prizes at its annual meeting about the middle of December; and since 1896 it has held in trust the *Prix Audiffret* (24,000 fr. *per annum*), to be bestowed on the discoverer of an efficacious cure for tuberculosis. This Academy has its present seat at No. 16 Rue Bonaparte (see p. 252).

In the small squares to the W. and E. of the Institut are statues of *Voltaire* (1694-1778), by Caillé, and *Condorcet* (1743-1794), by J. Perrin.

The courts of the Institut are used as a public thoroughfare. The first on the right contains the entrance to the *Salle des Séances Solennelles*, formerly the chapel, situated under the dome. This saloon and the vestibule are embellished with statues of authors, scholars, and artists. On the other side of the court is the *Bibliothèque Mazarine*, which is open to the public daily, 11 to 4 or 5 o'clock, except on Sundays and holidays (vacation from 15th Sept. to 1st Oct.). It contains 300,000 vols. and 5800 MSS., 80 models of Cyclopean monuments from Italy, Greece, and Asia Minor, and several ancient works of art. — The second court contains the rooms in which the ordinary meetings are held and the library of the Institut (no admission).

In the pavilion next the statue of Voltaire is the small *Musée de Mme. de Caën* (not open to the public; adm. on request at No. 1 Rue de Seine). The Countess de Caën (d. 1870) bequeathed the greater part of her property to the Institut, for the support of art-students in Rome, on the condition that each beneficiary should contribute an original work to the musée, which now contains a considerable number of paintings, sculptures, and architectural designs.

The **Hôtel des Monnaies** (Pl. R, 20; *IV*), or *La Monnaie*, the Parisian Mint, is a large building to the left of the Institut and near the Pont-Neuf (p. 223), erected in 1771-75 by *J. D. Antoine*. The façade, which is 132 yds. in length, and adorned with Ionic columns, is surmounted by allegorical figures by *Le Comte*, *Pigalle*, and *Mouchy*.

The Monnaie contains a *Musée Monétaire*, or collection of coins, which is shown on Tuesdays and Fridays, 12-3 o'clock, to visitors provided with an order from the Director. This order, which must be applied for in writing, also admits to the workshops; it is available for 4-5 persons.

The Museum is reached by the staircase to the right of the entrance.

The vestibule contains specimens of the metals used in coining. — A cabinet to the right of the vestibule contains a glass-case with ancient coins, and presses with medals. The cabinet to the left contains specimens of postage-stamps.

The numerous glass-cases in the principal saloon contain an interesting collection of *French Coins*, arranged chronologically, from the earliest times down to the present day, those of Louis XIV. and Louis Philippe being most numerous; a collection of *Foreign Coins* of every country (in-

cluding a Chinese coin of B.C. 1700), and another of *Medals* of various kinds.

Farther on is a passage containing *Essais d'Argent*, and a room with models of *Instruments* and *Furnaces* used in coining.

The following room contains *Dies*, and, in the cabinets, the *Medals* of the Consulate and the Empire. The wax models of the reliefs on the Vendôme Column preserved here, and the small model of the column itself, afford a better idea of the details than the originals. A bust of Napoleon I. by *Canova*, executed in 1806, and a cast of the emperor's face taken 20 hours after death are also shown. The models of former weighing machines and a good collection of models and examples of contemporary engraving may be mentioned.

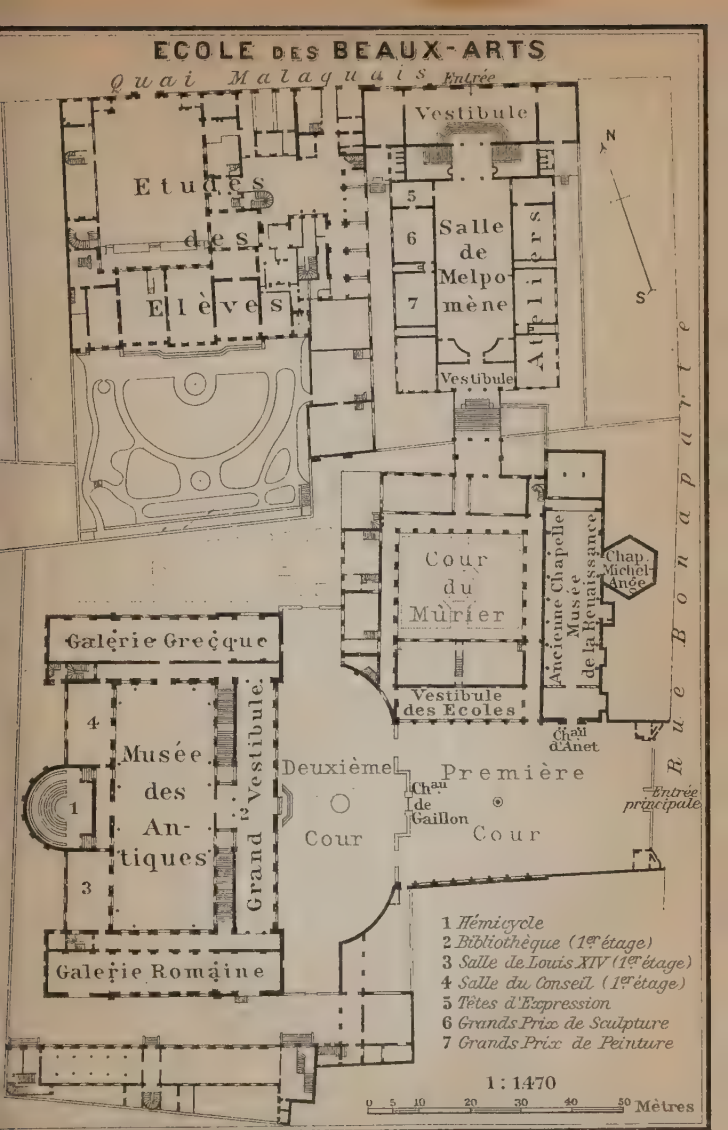
The **Ateliers**, with their steam-engines, furnaces, and machinery, are well worth visiting. Those only are shown in which silver pieces and medals are struck. Each of the six furnaces in which the silver is melted is capable of containing from 15 to 22½ cwt. of metal, worth 160,000 to 240,000 francs. The machines invented by M. Thonnelier are highly ingenious, sixty pieces of money being struck by each of them per minute, while the whole of them in operation at once are capable of coining no fewer than two million francs per day. In the Monnaie are also performed all the operations of assaying and stamping the gold and silver wares of the jewellers. The 'Atelier du Monnayage' contains a marble figure of Fortune, by Mouchy.

Returning to the Institut, we soon reach the Rue Bonaparte, the second street to the left beyond that building. No. 14 in this street is the —

Ecole des Beaux-Arts (Pl. R, 17, 20; *IV*), or *Palais des Beaux-Arts*, founded in 1648, for the teaching of painting, sculpture, engraving, gem-cutting, and architecture (open to the public on Sun., 12-4, but not on holidays; strangers admitted also on week-days, 10-4, on application to the concierge, who provides a guide; fee). The pupils who obtain the first prizes ('grands prix de Rome') in the different departments are sent to Rome at the expense of government for four years. The works they send home are exhibited here annually in summer. The school has a staff of 40 professors, and is attended by upwards of 1250 pupils of different nationalities. It contains a valuable and extensive *Collection of Copies* of sculptures and paintings, forming an admirable supplement to the collections of the Louvre.

The building, erected in 1820-38 by *Debret* and his successor *Duban*, occupies the site of the old *Couvent des Petits-Augustins*. In 1860-62 a new wing facing the Quai Malaquais was added by Duban, and the old Hôtel Chimay, adjoining this wing, was acquired in 1885 for the workshops. At the entrance are colossal busts of Puget and Poussin.

The First Court contains many handsome fragments of French edifices, from the Gallo-Roman period down to the 16th century. These are the remains of the Musée des Monuments founded here at the time of the first Revolution by the painter *Alex. Lenoir* (d. 1839), and consisting chiefly of tombstones and reliefs rescued from the ruins of churches and châteaux. In 1816 Louis XVIII. dispersed the collection, and ordered most of the objects to be



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restored to the churches or their original proprietors. In the centre of the court is a Corinthian column in red marble, surmounted by a bronze statue of Plenty (16th cent.). On the wall to the left is a fresco painted on lava by the brothers *Balze*, after the work attributed to Lo Spagna formerly in the Villa Magliana (p. 119). To the right is the celebrated and beautiful portal of the Château d'Anet, which was erected for Diana of Poitiers by *Philibert Delorme* and *Jean Goujon* in 1548, by order of Henri II.; it now forms the entrance to the old abbey-chapel (see below). At the end is the façade from Gaillon (p. 250).

The former CHAPEL contains part of the *Musée des Copies*, consisting of reproductions of the finest sculptures and paintings of the Renaissance, chiefly of the Italian school.

In a kind of vestibule are exhibited copies of the frescoes by *Giotto* in the church of the Madonna dell' Arena at Padua, of a Calvary by *Fra Angelico*, of the battle of Heraclius against the Persians by *Piero della Francesca*, and of the battle of Constantine by *Giulio Romano*. Also a number of casts and other copies of paintings. — Among the casts we observe, on the right, that of the pulpit of the cathedral of Pisa, by *Giov. Pisano* (1302-11); numerous busts, bas-reliefs, and medals; candelabrum of the cathedral of Milan (16th cent.); St. George, by *Donatello* (1386-1466), from the Bargello at Florence; monument of Fil. Decio, by *Stagio Stagi* (about 1530); John the Baptist, by *Ben. da Majano* (1442-97); Children, by *Desiderio da Settignano*. A small side-chapel contains copies of the Moses, the Slaves, the monuments of Giuliano and Lorenzo de' Medici, the Pietà, Bacchus, Cupid, and other works of *Michael Angelo*, and of *Ghiberti's* doors of the baptistery at Florence. In the centre: Dying Adonis and Virgin and Child. — Principal chapel: David as the conqueror of Goliath, by *Donatello;* same subject, by *Verrocchio;* allegorical figure of Love, by *Donatello;* alto-reliefs, by *Luca della Robbia;* Relief of Jonah, by *Lorenzetto*, and others; Last Judgment of *Michael Angelo*, by Sigalon; in front of it, cast of the statue of Gaston de Foix from his tomb, by *Bambaja* (1515), and casts of statues at St. Denis and in the Louvre, that of Ilaria del Caretto by *Jac. della Quercia* (1377-1438). — On the other side, Bas-reliefs, by *Jean Goujon;* the Graces, by *Germain Pilon* (16th cent., Louvre); heads from the Well of Moses and statuettes from the tomb of the dukes of Burgundy (Dijon; 16th cent.), by *Sluter;* statuettes from the shrine of St. Sebaldus, at Nuremberg, by *P. Vischer;* Apostle from the Sainte-Chapelle (13th cent.); statues from the cathedral of Chartres (13th cent.); female bust of the school of Strassburg (15th cent.; original lost); two Madonnas from Notre-Dame at Paris; numerous casts of ivory carvings; fonts from Hildesheim. In the middle are numerous bas-reliefs: Descent from the Cross, by *Niccolò Pisano;* behind, Madonna and Child, by *Desiderio da Settignano*, and St. Cecilia by *Donatello;* at the side, Perseus, by *Ben. Cellini;* behind, Madonna and Child with St. John and other saints, by *Mino da Fiesole;* reliquary from Aix-la-Chapelle; font from Siena, by *Ghiberti*, *Donatello*, *Michelozzo*, *Giac. della Quercia*, and *Turini di Sano;* reliquary of St. Zenobius, by *Ghiberti;* Miracles of St. Anthony, by *Donatello;* tomb of the children of Charles VIII., finished by *Jean Juste*. — Besides the copies of paintings already mentioned: (right) *P. della Francesca*, Discovery of the True Cross; *Melozzo da Forlì*, Platina at the feet of Sixtus IV.; *Fr. Penni*, Clemency and Justice; *Raphael*, Venus, Juno, and Ceres; Poetry, Jupiter, and Cupid. Left, in returning: *Raphael*, Sibyls; *Mantegna*, St. James conducted to martyrdom; *Ghirlandajo*, Adoration of the Magi; *Sodoma*, Goths destroying the monastery of Monte Cassino; *Raphael*, Sistine Madonna.

The SECOND COURT is separated from the first by part of the façade of the château of Gaillon (p. 403) which was erected in 1500

by *Guill. Senault* and *Pierre Fain* of Rouen for Cardinal d'Amboise, minister of Louis XII. and one of the chief promoters of the Renaissance in France. It is in a mixed Gothic and Renaissance style, affording a good idea of the character of the château, which was destroyed during the Revolution. Beyond it are other fragments of French architecture and sculpture, statues copied from antiques, and a fine stone basin, 13 ft. in diameter, adorned with heads of gods or heroes, animals, and the four elements, a work of the close of the 12th cent., brought from the abbey of St. Denis.

The principal *Façade, which flanks this court on the W., designed by *Duban*, and completed in 1838, is a good example of modern French architecture. It is adorned with two series of arcades, one above the other, with Corinthian semi-columns and pilasters, and is crowned with an attic.

The Vestibule contains copies of ancient Pompeian and other paintings and casts of sculptures of the Parthenon and the temple of Minerva in Ægina, the originals of which are in London and Munich, and of the Children of Niobe, at Florence. At the back, to the left, an antique statue, the Athena Medici, from the Villa Medici, a good Roman copy of a Greek work from the time of Phidias. — We next enter an Inner Court, roofed with glass, containing numerous casts from famous antiques at Rome and elsewhere: to the right, the Greek gallery; to the left, the Roman gallery (inscriptions). At the ends are restored columns from the Parthenon, with the entablature, and from the temple of Castor and Pollux at Rome (erroneously known as the temple of Jupiter Stator). — In the corridor opposite the entrance to the inner court is the *Monument of Duban*, the architect (p. 248), by Guillaume.

Behind is the Amphitheatre, adorned with the celebrated **Hémicyle of Paul Delaroche* (d. 1856), an encaustic painting which represents distinguished artists of all ages and nations, and contains in all 75 figures (13 ft. in height).

On a lofty throne in the centre are the great Greek masters, *Phidias* (the sculptor), *Ictinus* (the architect of the Parthenon), and *Apelles* (the painter). Four female figures in front represent (left) Greek, Gothic, and (right) Romanesque, and Renaissance art. To the right, beginning from the end, are the most famous painters and (under the columns) architects, and the chief masters of the French school. On the left are sculptors and landscape-painters and (towards the centre) colourists of every school. — The Walters Gallery at Baltimore contains a reduced replica of this work (see *Baedeker's United States*).

Opposite the Hémicycle is a large painting by *Ingres*, representing Romulus victorious over Acron, King of the Sabines. — In an adjoining room, to the left as we quit the Amphitheatre, are casts of the sculptures of the temples of Zeus at Olympia and Nike Apteros at Athens, of the statue of Mausolus (now in London), etc.

Next follow a corridor and a gallery, with casts of Greek sculptures. The corresponding corridor and gallery on the other side,

also containing casts, are not open to the public. — A staircase, to the right of the entrance to the inner court, ascends to the —

First Floor. On the S. and N. sides of the glass-roofed court are galleries adorned with fifty-two copies from Raphael's logge in the Vatican, by the brothers *Balze*.

1st Room, or Salle du Conseil: Portraits; busts; copies of three scenes from the life of St. Ursula, by *Carpaccio* (others in the under-mentioned passage); eight torch-holders in wood (time of Louis XIV.); clock in the style of Boule. — The following passage contains small copies, and beyond it is a gallery affording a good survey of the Hémicycle of P. Delaroche. — 2nd Room. Copies of paintings, beginning to the left: *Van Dyck*, Children of Charles I.; *Rembrandt*, Soldier of fortune; *Velazquez*, Surrender of Breda; *Correggio*, Madonna and Child with Mary Magdalen and St. Jerome; *P. Veronese*, Venice receiving Justice and Peace; *Van der Helst*, Banquet of Civic Guards; *P. Veronese*, Martyrdom of St. George; *Poussin*, Death of Germanicus; *Velazquez*, Olivarez; *Turner*, Building of Carthage; *P. Veronese*, Triumph of Venus (on the ceiling). Also drawings, engravings, photographs, and busts. Among the last (named from left to right) are Dubois by Falguière, Gérôme by Carpeaux, Lenepveu by Injalbert, Garnier by Carpeaux, and Henner by Dubois. — We return to the entrance by the N. gallery.

On the left side is the *Library*, open for students only. Permission to use it may be obtained by written application to the Director of the Ecole.

The Vestibule des Ecoles, beside the chapel, contains a *Monument to Ingres*, with his bust in bronze, and medallions of Flandrin and Simart by Guillaume. We next enter the —

Cour du Mûrier, with galleries containing sculptures executed at Rome by former pupils and casts of ancient bas-reliefs. At the end is the *Monument of Henri Regnault*, the painter, and other pupils killed during the defence of Paris in 1870-71; between the columns bearing the names are a bust of Regnault and a statue of Youth offering him an olive-branch, by *Chapu*. On the wall next to the Vestibule des Ecoles: Galatea of *Raphael*, copied on porcelain by Balze. Below, and in the corridors on the same side, are casts from the terracotta frieze of the Seven Works of Mercy, from the Ospedale del Ceppo at Pistoja, by *Andrea* and *Luca della Robbia* (15th cent.).

Opposite this wall is another vestibule containing several copies, next to which is the Salle de Melpomène, occupied with the remainder of the Musée des Copies and used for the exhibition of competitive works. On Sun. and on the occasion of such exhibitions this room may also be entered from the Quai Malaquais (Pl. 10). The rooms on the first floor on this side are also used for exhibitions.

The vestibule next the Cour du Mûrier contains copies of six frescoes by *Giotto* in Santa Maria dell' Arena at Padua; also, Assembly of the Gods and other paintings, after *Raphael*; and Descents from the Cross, after *Andrea del Sarto* and *Garofalo*.

Principal copies (from right to the left): *Velazquez*, Don Fernando and Philip IV.; *Filippo Lippi*, Madonna; *Giov. Bellini*, Virgin and saints; *Michael Angelo* (above), Sibyls and Prophets; *P. Veronese* (below), Adoration of the Virgin; *Correggio*, Madonna and Child with Mary Magdalen and

St. Jerome; *Titian*, Patron saints of Venice, Death of St. Peter the Dominican; *Palma Vecchio*, St. Barbara; *Titian*, Heavenly and Earthly love, Assumption; *Raphael*, Jurisprudence; *A. del Sarto*, Last Supper (fresco); *Perugino*, Marriage of the Virgin; *Verocchio*, Baptism of Christ; *Masaccio* or *Filippino Lippi*, Miracle of St. Peter; *Raphael*, Attila expelled from Rome; *Ben. Gozzoli*, Teaching of St. Augustine; *Raphael*, 'La Belle Jardinière'; *Fil. Lippi*, Vision of St. Bernard; *Raphael*, Venus, Ceres, and Juno; *Perugino*, Group from the Baptism of Christ; *Raphael*, Entombment, Psyche fetching water from the Styx; *Holbein*, His wife and children; *Rembrandt*, Lesson in anatomy; *Raphael*, 'Disputa', Marriage of the Virgin; *Botticelli*, Adoration of the Magi, Strength; *Mantegna*, Virgin, angels, and saints; *Raphael*, School of Athens; *Sodoma*, Swoon of St. Catharine; *Masaccio*, St. Paul in the prison of St. Peter; *Raphael*, Leo X.; *Masaccio*, Liberation of St. Peter. — The small room at the end, to the left (Pl. 6), contains prize-works in painting and sculpture. — In the next room (Pl. 7) are prize-works in sculpture and engraving. — Third Room (Pl. 8): prize-works in painting since the end of the 17th century. — Vestibule next the Quai Malaquais: Copies of *Michael Angelo's* frescoes in the Sistine Chapel at Rome; casts from the antique and reproductions in marble.

The new *Académie de Médecine* (p. 247), by Rochet, is being erected to the S. of the Ecole des Beaux-Arts.

II. FROM THE ECOLE DES BEAUX-ARTS TO THE LUXEMBOURG.

St. Germain-des-Prés. St. Sulpice.

The Rue Bonaparte leads in 3 min. from the Ecole des Beaux-Arts to **St. Germain-des-Prés** (Pl. R, 19; *IV*), one of the most ancient churches in Paris. It belonged to the powerful abbey of St. Germain, founded in 542 or 543 by King Childebert, the abbots of which were sometimes cardinals and even kings, as in the case of Hugh Capet and Casimir V. of Poland. The abbey was originally dedicated to St. Vincent, but afterwards to St. Germain, a bishop of Paris, and was once surrounded by meadows, including the famous *'Pré-aux-Clercs'*. The nave is a relic of an edifice of the end of the 11th century. The choir, consecrated in 1163, was afterwards altered, particularly in the windows, which show a tendency to Gothic. During the Revolution the church was used as a saltpetre-manufactory, and fell into a very dilapidated condition, but it was restored in 1824-36.

The Interior was redecorated in 1852-61 with gilding and polychromatic paintings, and with admirable Mural Paintings, by *Hippolyte Flandrin* (d. 1864) and other masters under his superintendence. There are ten on each side of the Nave, placed in pairs over the arches, representing parallel scenes from the Old and New Testament. On the left side of the entrance: the Burning Bush and the Annunciation; the Promise of a Redeemer and the Nativity; the Prophecy of Balaam and the Adoration of the Magi; the Passage of the Red Sea and the Baptism of Christ; Melchizedek's offering of bread and wine to Abraham and the Institution of the Eucharist. — On the other side, returning towards the entrance: the Sale of Joseph and the Betrayal of Christ; the Offering of Isaac and the Death of Christ; Jonah issuing from the whale's belly and the Resurrection; the Scattering of the nations and the Dispersal of the Apostles; the Ascension and Preparations for the Last Judgment (the last executed by Hippolyte's brother Paul).

The Choir is embellished with two large paintings on a golden ground, begun by *H. Flandrin*: on the left the Entry of Christ into Jerusalem; on

the right the Bearing of the Cross. Then, above the arcades, the Prophets and Apostles, and the angel, lion, bull, and eagle, the symbols of the Evangelists.

Choir Chapels. The first chapel on the right contains the monument of *James, Duke of Douglas* (d. 1645). — The following chapel contains slabs of black marble to the memory of the philosopher *Descartes* (d. 1650), the learned *Mabillon* (d. 1707), and *Montfaucon* (d. 1641), all of whom are interred here. — Behind the high-altar is the modern Lady Chapel, with grisaille paintings in imitation of reliefs of the Adoration of the Magi and the Presentation in the Temple, by Heim. — In the chapel of SS. Peter and Paul is the tombstone of the poet *Boileau* (d. 1711), whose remains were brought here from the Sainte-Chapelle. — The following chapel contains a monument of *William, Earl of Douglas* (d. 1611).

The S. Transept contains, on the right, the tomb of *Olivier* and *Louis de Castellan* (d. 1644, 1699), by *Girardon*. To the left, above the altar, is a marble statue of St. Margaret, by *J. Bourlet* (1705).

In the N. Transept are paintings by *Cornu* (d. 1871). This transept also contains a statue of St. Francis Xavier, by G. Couston, and the monument of *Casimir V.* (d. 1672), King of Poland, who was at first a Jesuit, then a cardinal, and in 1648 succeeded his brother on the Polish throne, but abdicated in 1668 and resumed his cowl as abbot of St. Germain-des-Prés. On the wall of the N. aisle, opposite the pulpit, is the monument of *Hippolyte Flandrin* (d. 1864), painter of the frescoes mentioned above.

Near the door, in the N. aisle, is a marble statue of the Virgin (Notre Dame de Consolation) presented to the Abbess of St. Denis by Queen Jeanne d'Evreux in 1340.

To the left of the church of St. Germain is a small square with the 'Bakers', a lifesize high-relief in enamelled terracotta, by *A. Charpentier* and *E. Muller*. Farther on (No. 3) is the *Palais Abbatial*, dating from the latter half of the 16th cent., a relic of the ancient abbey. It is in private possession. The *Abbey Prison*, notorious for the massacres of Sept., 1792, was situated farther back, on a site now traversed by the Boulevard St. Germain. — The small square to the right of the church is embellished with a bronze *Statue of Bernard Palissy* (p. 144), after E. Barrias.

The S. side of the church adjoins the Boul. St. Germain (p. 229), in which is a *Statue of Diderot* (1713-84), in bronze, by Gautherin. To the S.W. runs the handsome *Rue de Rennes*, leading to the Gare Montparnasse (p. 288). We continue to follow the Rue Bonaparte, to the left, and in a few minutes more reach the *Place St. Sulpice*.

***St. Sulpice** (Pl. R, 19; *IV*), situated in the Place of that name, is the richest and one of the most important of the churches on the left bank of the Seine. The rebuilding of the church was begun in the reign of Louis XIV. and finished in 1749, chiefly after the plans of *Levau* and *Servandoni*. The church is remarkable for its imposing dimensions (length 462 ft., width 183 ft., height 108 ft.). The façade, by Servandoni, which is considered one of the best of the early part of the 18th cent., consists of a Doric and an Ionic colonnade, placed one above the other. It is flanked with two towers, the highest of which, rebuilt by Chalgrin, and 224 ft. high, is alone finished. When the gate in front is closed, visitors enter by the S. portal or by a small door to the left behind the choir.

The Interior consists of nave, aisles, transept, and eighteen lateral chapels. The spherical vaulting is borne by Corinthian pillars. Adjoining the second pillar are bénitiers consisting of two enormous shells (*tridachna gigas*), presented to Francis I. by the Republic of Venice, resting on rock-work of marble designed by *Pigalle*. The chapels contain interesting frescoes.

Right Aisle. 1st Chapel: Jacob wrestling with the Angel; Heliodorus expelled from the Temple; on the ceiling, St. Michael; all by *Eugène Delacroix* (1861). — 2nd Chapel: Religion solacing a dying man; Efficacy of prayer for the dead; by *Heim*. — 3rd Chapel: St. Roch praying for the plague-stricken; Death of the saint in the prison of Montpellier; by *Abel de Pujol* (1821). — 4th Chapel: Scenes from the life of St. Maurice, by *Vinchon* (1822). — 5th Chapel: Marble monument of the curé Languet (d. 1870), by *Slodtz*.

Left Aisle. 1st Chapel: St. François Xavier resuscitating a dead man, and Miraculous cure of sick persons at the burial of the saint, by *Lafon* (1859). — 2nd Chapel: St. François de Sales preaching in Savoy, and Ste. Chantal receiving from the saint the constitution of a new order of nuns ('Sœurs de la Visitation'), by *Hesse* (1860). — 3rd Chapel: St. Paul's Conversion, and St. Paul on the Areopagus, by *Drolling* (1850). — 4th Chapel: St. Vincent de Paul recommending foundlings to the care of sisters of charity, and the saint at the death-bed of Louis XIII., by *Guillemot* (1825).

Transept. Left arm: Betrayal by Judas, and the Crucifixion. Right arm: Resurrection and Ascension, and Prophets. These are all by *Signol* (1874-76). On the pavement here a *Meridian Line* was drawn in 1743. It is prolonged to an obelisk of white marble which indicates the direction of due N., while towards the S. it corresponds with a closed window, from a small aperture in which a ray of the sun falls at noon on the vertical line of the obelisk.

Choir Chapels, N. or left side. 1st: Martyrdom and Triumph of St. John the Evangelist, by *Glaize* (1859). — 2nd: San Carlo Borromeo at a procession during the plague at Milan, and The saint administering the last sacraments to Pius IV., his uncle, by *Pichon* (1867). — 3rd: St. Joseph, by *Ch. Landelle*. — 4th: St. Louis, King of France, carrying a dying man during the plague, and The King administering justice under the oak of Vincennes, by *Matout* (1870). — Above the side-entrance: Death of the Virgin, by *Bin* (1874).

Choir Chapels, S. or right side. 1st: St. Denis preaching to the heathen Romans, and Condemnation of the saint, by *Jobbé-Duval* (1859). — 2nd: St. Martin dividing his cloak with a beggar, and The saint resuscitating a dead man, by *Mottez* (1863). — 3rd: Ste. Geneviève succouring Troyes (Champagne), and Miracles wrought by her relics during a procession, by *Timbal* (1864). — 4th: Nativity of the Virgin, and Her presentation in the Temple, by *Lenepveu* (1864). — Above the side-entrance: Assumption, by *Bin* (1874).

The statue of the Virgin on clouds in a recess in the chapel behind the high-altar, by *Pajou* (d. 1809), is lighted from above. The fresco of the Assumption on the dome of this chapel is by *Lemoine* (d. 1737). The statues in the choir are by *Bouchardon*. — The pulpit is supported solely by the steps which ascend to it. — The organ-case was designed by *Chalgrin*, with statues by *Clodion*. The fine organ, originally built by Cliquot, was reconstructed by Cavaillé-Coll. The organist is M. Widor, and the choir has a reputation for its 'plain song'.

The Place St. Sulpice in front of the church is adorned with the handsome *Fontaine St. Sulpice*, designed by *Visconti*, and erected in 1847. The fountain consists of three concentric basins, one above the other, and is embellished with statues of the four most celebrated French preachers of the 17th and 18th cent.: Bossuet, Fénelon, Massillon, and Fléchier. The long building on the S. side of the Place is the *Séminaire de St. Sulpice*, for the education of

priests. On the W. is the *Mairie of the 6th Arrondissement*; the ceiling-painting in the Salle des Fêtes is by H. Lévy.

The Rue Férou, to the left of this building, leads straight to the *Musée du Luxembourg* (p. 256). Or we may follow the Rue St. Sulpice, to the left of the church, and take the Rue de Tournon, the second cross-street to the right, which ascends to the Palais du Luxembourg.

III. PALACE GALLERY, AND GARDEN OF THE LUXEMBOURG.

1. Palais du Luxembourg.

The **Palais du Luxembourg** (Pl. R, 19; *IV*), now the seat of the French *Senate*, was erected in 1615-20 for *Marie de Médicis*, widow of Henri IV., by *Salomon Debrosse*, one of the ablest French architects of the beginning of the 17th century. It occupies the site of the old Hôtel de Luxembourg, a mansion from which it derives its name. In the employment of rustica pilasters and in the treatment of the court, it bears some resemblance to the Pitti Palace at Florence, Marie's ancestral home, but at the same time it preserves an unmistakably French character, especially in the corner-pavilions with their lofty roofs. The principal façade, nearly 100 yds. long, which notwithstanding many restorations still reveals the original design, looks towards the Rue Vaugirard on the N. side, opposite the Rue de Tournon. Important alterations, the chief of which was the addition of the columns in the court, were made by *Chalgrin* in 1804, by order of Napoleon I. The façade towards the garden, formerly similar to the principal front, was restored under Louis Philippe in 1831-34 by *A. de Gisors*, who adhered as far as possible to the style of the original building. — During the First Empire the palace was occupied by the senate, and styled *Palais du Sénat-Conservateur*. After the Restoration, and under Louis Philippe, the *Chamber of Peers* met here. From 1852 to 1870 it was named *Palais du Sénat*, that body having again sat here during the Second Empire. It was next occupied by the offices of the Préfet de la Seine, after the destruction of the Hôtel de Ville in 1871; but in 1879, on the return of the Chambers to Paris, the senate resumed its old quarters here.

The Interior (entrance in the Rue de Vaugirard) is shown only when the senate is not sitting. We cross the court to the foot of the staircase in the corner to the left, where one of the custodians is to be found (gratuity). — Visitors are admitted during the sittings of the senate by special tickets (comp. p. 56).

First Floor. The dome of the Library is adorned with fine paintings by *Eugène Delacroix*, representing the infernal regions according to Dante (strong light necessary). — Salle des Séances. The colonnade behind the president's seat is adorned with statues of Turgot (d. 1781) d'Aguesseau (d. 1751), l'Hôpital (d. 1573), Colbert (d. 1683), Molé (d. 1855), Malesherbes (d. 1794), and Portalis (d. 1855). On each side of the president's seat is a painting by *Blondel*: the Peers offering the crown to Philip le Long, and the Estates of Tours conferring on Louis XII. the title of 'father of the

people'. At the beginning of the larger semicircle is a statue of Charlemagne, by *Etex*, and one of St. Louis, by *Dumont*. — BUVETTE (refreshment-room). Paintings: *Caminade*, The Chancellor de l'Hôpital returning the seals to Charles IX.; *Vinchon*, Achille de Harlay rejecting the proposals of the Duc de Guise; *Champmartin*, Charlemagne; *H. Flandrin*, St. Louis; *Decaisne*, Allegorical ceiling-paintings. — The SALLE DES PAS-PERDUS was fitted up as a throne-room by Napoleon III. in 1856 and handsomely decorated in the Louis XIV. style. On the vaulting, in the centre, the Apotheosis of Napoleon I. by *Alaux;* at the sides, Peace and War, by *Brune;* at the ends, the Apotheosis of the kings of France, by *Lehmann*. Handsome chimney-piece of 1880.

In the E. wing is the GRANDE GALERIE, for which Rubens painted his series of scenes from the life of Marie de Médicis (p. 126). The ceiling is adorned with an Aurora by *Callet* (18th cent.) and the Months by *Jordaens*.

Descending to the groundfloor, we visit, in the W. part of the palace, the small CHAMBRE DE MARIE DE MÉDICIS, adorned with paintings by Rubens's pupils, *Van Thulden*, *Van Huden*, and *Van Hoeck*. The Apotheosis of the queen on the ceiling is attributed to Van Hoeck. — The CHAPEL, restored in 1842, is richly decorated with paintings by *Gigoux*, *Abel de Pujol*, *Jaley*, and others.

To the W. of the palace is a wing known as the *Petit-Luxembourg*, now the residence of the president of the senate. It also was probably built for Marie de Médicis. Her chapel, which is seen from the Rue Vaugirard, was built in 1622-31 and belonged originally to to the nunnery of the Filles du Calvaire. Since 1893 it has been used by the Maronite community.

2. Musée du Luxembourg.

The Luxembourg Gallery is open daily, except Mondays and the chief holidays (p. 56), 10-4, and in summer 9-5 o'clock; on Sundays and ordinary holidays 10-4 only. It is usually closed for ten days or a fortnight about November for cleaning and re-arrangement. The entrance is nearly opposite the Rue Férou.

The ***Musée du Luxembourg** (Pl. R, 19; *IV*), a collection of *Works of Contemporary Artists*, consisting chiefly of paintings and sculptures, occupies the former Orangery, to the W. of the Petit-Luxembourg, on the left side of the Rue Vaugirard. The works exhibited at the Luxembourg are generally transferred to the Louvre, or sent to provincial galleries, about ten years after the death of the artists, so that a comprehensive survey of modern French art cannot be obtained in one place. This rule, however, is not very strictly observed.

At the foot of the staircase, to the right, Orpheus charming Cerberus to sleep, to the left, Judith, bronzes by *Peinte* and *Aizelin*. At the sides, to the right, Hagar and Ishmael, by *Sicard*, and a statue of Bailly, by *Aubé;* to the left, Hero and Leander, by *Gasq*, Vulture on the the head of a sphinx, by *Caïn*, and Dogs, by *Frémiet* and *Lami*. In the pediment, Fame distributing crowns and palm-branches to the plastic arts, by *Crauk*.

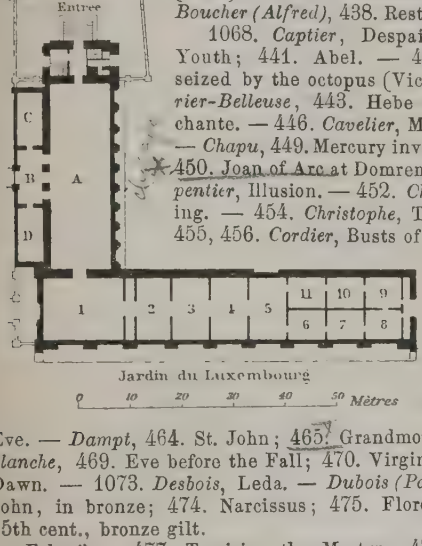
The arrangement of the works is so often changed that to prevent confusion we shall enumerate the most important of them in the alphabetical order of the names of the artists, that being also the

order in which they are arranged in the catalogue (75 c.; illustrated 4½ fr.). Keeper, *M. Léonce Bénédite*. Each work bears the name of the artist.

Sculptures.

427. *Aizelin*, Hagar and Ishmael. — 429. *Allar*, Death of Alcestis. — 1063. *Allouard*, Farfrom the world.

Barrias (E.), 431. Young girl of Megara; 432. Mozart as a boy (bronze). — *Becquet*, 434. Ishmael; 435. St. Sebastian. — 436. *Bertaux (Mme.)*, Psyche. — *Bloch*, 1065. Martyr (wood); 1066. Bust of a man (wood). — 437. *Bonnassieux*, Meditation. — *Boucher (Alfred)*, 438. Rest; 1067. In the fields.



1068. *Captier*, Despair. — *Carlès*, 440. Youth; 441. Abel. — 442. *Carlier*, Gilliat seized by the octopus (Victor Hugo). — *Carrier-Belleuse*, 443. Hebe asleep; 1069. Bacchante. — 446. *Cavelier*, Mother of the Gracchi. — *Chapu*, 449. Mercury inventing the caduceus; 450. Joan of Arc at Domremy. — 1070. *F. Charpentier*, Illusion. — 452. *Chatrousse*, Girl reading. — 454. *Christophe*, The supreme kiss. — 455, 456. *Cordier*, Busts of a negro and negress. — 457. *Cordonnier*, Joan of Arc. — 458. *Coutan*, Cupid. — 460. *Crauk*, Youth and Love. — 461. *Croisy*, The nest.

1072. *Dagonet*, Eve. — *Dampt*, 464. St. John; 465. Grandmother's kiss. — *Delaplanche*, 469. Eve before the Fall; 470. Virgin with the lily; 471. Dawn. — 1073. *Desbois*, Leda. — *Dubois (Paul)*, 473. Infant St. John, in bronze; 474. Narcissus; 475. Florentine singer of the 15th cent., bronze gilt.

Falguière, 477. Tarcisius the Martyr; 478. The victor in a cock-fight, in bronze; 479. Bust of Baroness Daumesnil. — 480. *Franceschi*, Fortune. — 482. *Frémiet*, Pan with bear-cubs.

1074. *Gardet*, Panthers fighting. — *Gérôme (J. L.)*, 486. Tanagra, painted marble; 1077. Bonaparte (bronze-gilt equestrian statuette). — *Guillaume*, 487. Anacreon; 488. The Gracchi, in bronze.

1078. *Hannaux*, Death of Orpheus. — 491. *Hiolle*, Arion seated on the dolphin. — 1079. *Hugues*, Œdipus at Colonos.

Idrac, 493. Mercury inventing the caduceus; 494. Salammbô (from Flaubert). — 495. *Injalbert*, Hippomenes. — 496. *Iselin*, Young Roman. — No number, *Itasse*, Bust of Belloc, the painter.

499. *Lanson*, Age of iron. — 502. *Lemaire (H.)*, Morning. — 503. *Lenoir*, John the Baptist. — 505. *Longepied*, Immortality.

Marqueste, 507. Cupid; 508. Galatea; 509. Perseus wrestling with the Gorgon. — 1081. *Mathurin-Moreau*, Spinner. — *Mercié*, 510. David, in bronze; 511. Souvenir. — No number, *Meunier*, Industry (bronze relief). — 512. *Millet (Aimé)*, Ariadne. — *Moreau-Vauthier (Aug.)*, 513. Boy drinking; 1087. Bacchante. — 514. *Moulin*, A Pompeian discovery.

515. *Oliva*, Bust of a priest.

518. *Pêtre*, Maréchal, maire of Metz, bust. — 519. *Peynot*, 'Pro Patria'. — *Puech*, 520. Muse of André Chénier (beheaded during the Revolution); 521. Siren.

Rodin, 523. John the Baptist, in bronze; 524. Bust of a woman; 525. Danaïd; 1091. Bust of a man, bronze.

Saint-Marceaux, 527. Youth of Dante; 528. Genius guarding the secret of the tomb. — 530. *Salmson (Jean Jules)*, Skein-winder, in bronze. — 533. *Soulès*, Rescue of Iphigeneia.

534. *Thomas*, Virgil. — 536. *Turcan*, The blind and the lame. 1094. *Vernhes*, Breton girl (wax bust).

Outside, on the terrace next the garden, and visible from the garden only, are a number of bronzes: *Houssin*, Phaëthon; *Tournois*, Bacchus inventing comedy; *Laoust*, Indian singer; *Christophe*, Fate; *Maniglier*, Engraver; *Charpentier*, Improvisatore; *Steiner*, Shepherd and satyr; *Barthélemy*, Young faun and goat; *Guillaume (E.)*, The Mower; *P. Victor*, Lion and mouse.

The sculpture gallery and the first room of the picture gallery contain (in glass-cases) a highly interesting *Collection of Modern Medals, by *Chaplain*, *Roty*, *Dan. Dupuis*, *Dubois*, and others; fayence and pottery by *Bigot*, *Carriès*, *Chaplet*, *Dalpeyrat*, *Delaherche*, *Massier*, and others; Sèvres porcelain; glass by *Gallé*, *Koepping*, *Lèveillé*, and *Tiffany*; enamels by *Thesmar*; objects in tin by *Brateau*, *Al. Charpentier*, *Desbois*, etc.; cameos; and other bric-à-brac. Here also are pieces of Gobelins tapestry, ancient and modern, and a bust of Gallia, in ivory, gold, and silver, with topazes, by *Moreau-Vauthier* (goldsmith's work by *Falize*).

To the right of the sculpture gallery are two small rooms added in 1897. That to the right contains the *Legs Caillebotte*, a collection of pictures by the 'impressionist' painters *Cézanne*, *Degas* (Dancers, Singer, Figurantes), *Manet* (Balcony, Olympia), *Monet* (Luncheon, Gare St. Lazare), *Pissarro*, *Raffaëlli*, *Renoir* (Moulin de la Galette, Girl playing the piano), and *Sisley*.†

The room to the left is devoted to the works of foreign painters,

† A better survey of the activity of this school may be obtained at the *Galerie Durand-Ruel* (Rue Laffitte 18; p. 38) and in the private collection of M. Durand-Ruel (Rue de Rome 35), which is open to visitors on Wed., 2-4 p.m. (fee to servant).

which, owing to lack of space, are exhibited by turns in three divisions (British and American, German and Scandinavian, Belgian and Dutch). The following are the most important: *Alexander*, Portrait; 974. *Baertsoen*, Old Flemish canal; *Bashkirtseff (Marie)*, 296. The Meeting, 414, 415. Portraits (pastel); 975. *Baud-Bovy* (Geneva), Serene sky; 976. *Brangwyn* (English), A trade on the beach; no number, *Burnand*, Apostles; *Claus*, Sunshine; 298. *Dannat* (*W. D.*; Amer.), Lady in red; 300. *Edelfelt (Alb.*; Finland). Divine service on the shore; *Frédéric*. The ages of labour; *Gay* (*Walter*; Amer.), 977. Saying grace, 302. Las Cigarreras; *Gilsoul*, Evening; 304. *Hamilton (J. M.*; Amer.), Rt. Hon. W. E. Gladstone; 306. *Harrison* (*Alex.*; Amer.), Solitude; 978. *Hawkins* (*W.*; English), Orphans; *Kroyer*, Fishing; 308. *Kuehl*, A difficult question; 979. *Liebermann*, Beer-garden; 981. *Lorimer* (*J. H.*; Scot), Grandmother's birthday; 983. *Melchers*, Young mother; 310. *Mesdag*, Sunset; 984. *Meunier*, The Black Country; 312, 313. *De Nittis*, Place des Pyramides and Place du Carrousel, Paris; 314. *Salmson (H.)*, Swedish children; 315. *Sargent* (*J. S.*; Amer.). Carmencita; 316. *Skredsvig (Chr.)*, Villa Baciocchi at Ajaccio; 986. *Sorolla y Bastida*, Return of the fishermen; *Stevens (Alf.)*, 318. Impassioned song, 987. After the ball; *Stevens (J.)*, Tortures of Tantalus; *Thaulow*, 319. Winter in Norway, 425. Old factory in Norway (pastel); 321. *Uhde*, Christ blessing the meal of a peasant; 990. *Walden* (*Lionel*; Amer.), Docks at Cardiff; 323. *Watts (G. F.)*, Love and Life; 324. *Whistler (J. M.)*, The artist's mother; 326. *Zorn*, Fisherman; *Zulaoga*, Portrait.

Paintings by French Masters.

1. *Adan (Em.)*, Ferryman's daughter. — 891. *Agache*, The aged conqueror. — 3. *Aman-Jean*, Portrait of a young woman. — 892. *Bail*, The housewife. — 7. *Barrias (Fél.)*, Exiles of Tiberius. — 8. *Bastien-Lepage*, Haying (Les Foins). — *Baudry*, 9. Fortune and the child; 10. Truth; 11, 895. Portraits. — 896. *Benner*, St. Jerome. — *Besnard*, 15. Woman warming herself; 329. An engraver; 898. Harbour of Algiers at sunset. — *Binet*, 17. Evening; 900. Sunlight. — 901. *Bompard*, Prayer to the Virgin (Venice). — 19. *Bonheur (Rosa)*, Husbandry in Nivernais, with masterly animals and charming details. — *Bonnat*, 20. Léon Cogniet, the painter; 21. Job; 23. Cardinal Lavigerie. — 28. *Boudin*, Seapiece. — 903. *Boudot*, The golden season of the year. — *Bouguereau*, 29. Triumph of martyrdom (St. Cecilia); 30. The Virgin as consoler; 31. Youth and Love. — 905. *Boulard*, Father of the artist. — 35. *Breton (Em.)*, Falling leaves. — *Breton (Jules)*, 36. Blessing the crops; 37. Gleaners. — 40. *Brown (J. L.)*, Before the start. — 41. *Buland (Eugène)*, Crossbow-men. — 44. *Butin*, Burial of a sailor in Normandy.

Cabanel, 45. Birth of Venus; 46. Portrait of an architect. — 47. *Cabat*, Ville-d'Avray. — *Carolus-Duran*, 48. Lady with a glove; 914. Portraits of the painter's daughter and her children. — *Carrière (Eug.)*, 916. Family; 52. Maternity. — 53. *Cazin*, Ishmael. — *Chaplin*, 55. Remembrances; 56. Girl. — 59. *Chenavard*, The Divine Tragedy. — 60. *Collin*, May ('Floréal'). — *Constant*, 62. The last rebels; 919. Portrait of his son. — *Cormon*, 63. Cain; 921. The forge; 920. Lehoux, the painter. — No number, *Cottet*, The farewell (triptych). — 66. *Courbet*, Landscape.

69. *Dagnan-Bouveret*, The sacred wafer. — 71. *Damoye*, Marsh. — 72. *Dantan*, Sculptor's studio. — 74. *Daumier*, The thieves and the donkey. — *Delaunay*, 78. Plague at Rome; 79. Diana; 80. Portrait of his mother. — *Demont (Adr.)*, 81. Night (landscape); 82. Abel. — 83. *Demont-Breton (Virginie)*, Beach. — 88, 89. *Desgoffe*, Still-life. — 90. *Destrem*, Close of the day. — 91. *Detaille*, The Dream. — *Dinet*, 94. Terraces of Laghouat (Algeria); 923. Morning after Ramadan. — *Duez*, 96. St. Cuthbert, a triptych; 925. Ulysse Butin, the painter. — 97. *Dufour*, View of Avignon in December. — *Dupré (Jules)*, 98. Morning; 99. Evening.

Fantin-Latour, 103. Studio of Manet, the painter; 927. Night. — 106. *Feyen-Perrin*, Oyster-fishers of Cancale. — 109. *Flameng*, Sea-piece. — *Français*, 115. End of winter; 929. The artist's father. — 118. *Friant*, All Saints' Day.

930. *Gagliardini*, Roussillon (Provence). — 121. *Gaillard*, Mgr. de Ségur (blind). — 124. *Geoffroy*, Visiting-day at the hospital. — 126. *Georges-Bertrand*, 'La Patrie' (study for the picture mentioned at p. 319). — 127. *Gérôme*, Cock-fight. — 129. *Gervex*, Jury. — *Gigoux*, 131. Lieut.-Gen. Dwernicki; 133. Ch. Fourier (founder of the Phalanstère). — 350. *Gilbert*, Renovating tapestry (crayon). — 933. *Girardot*, Port of Tangiers. — 135. *Glaize*, Ancient Roman conspirators. — 935. *Guignard*, Cattle by a pond. — *Guillaumet* 139. Laghouat; 140. Biskra. — *Guillemet*, 142. View of Bercy in winter; 936. Paris. — 143. *Guillou*, At the 'Pardon de Ste. Anne'.

146. *Hareux*, Night in August. — 148, 149. *Harpignies*, Landscapes. — *Hébert*, 150. Malaria; 152. The Cervarolles (Roman Campagna). — *Henner*, 156. The chaste Susanna; 157. Naiad; 158. St. Sebastian. — 938. *Humbert*, Portrait of a woman.

162. *Isabey*, Embarkation of De Ruyter and De Witt.

166. *Jacque*, Flock of sheep. — 167. *Jalabert*, Portrait. — 940. *Jeanniot*, Women.

941. *Lançon*, Portrait of his father. — 175. *Lansyer*, Environs of Mentone. — *Laurens (J. P.)*, 178. Excommunication of King Robert of France; 179. Deliverance of the prisoners of Carcassonne; 942. Inquisitors. — 943. *Lebourg*, Herblay. — 184. *Lefèbvre (Jules)*, Truth. — *Legros*, 185. 'Amende honorable'; 994. Dead Christ. — 189. *Lenepveu*, Martyrs in the Catacombs. — *Lerolle*, 190. In

the country; 946. Portrait of a lady. — 191. *Leroux (Euyène)*, The new-born infant. — No number, *Leroy*, Bath. — *Lévy (H.)*, no number, Œdipus and Antigone; 198. Sarpedon. — 200. *Lhermitte*, Reapers' pay-day. — 949. *Lomont (Eug.)*, The song.

201. *Maignan*, Apotheosis of Carpeaux. — 951. *Martin*, Inspiration. — 952. *Mathey*, Engraver. — *Meissonier*, 205. Napoleon III. at Solférino, a good example of this master, who excels in individualising his figures on a very small scale; 454. Portrait of Alexandre Dumas the Younger; landscape and sketches. — *Ménard*, 955. Portrait; 1041. Autumn (pastel). — 216. *Montenard*, The transport 'Corrèze' leaving Toulon. — 217. *Monvel (Boutet de)*, Deserted house. — 218. *Moreau (Gust.)*, Greek maiden with the head and lyre of the murdered Orpheus. — 219. *Morot*, Rezonville. — 957. *Muenier*, The workmen.

Neuville (Alph. de), 222. Le Bourget (1870); 223. Street-fight (sketches).

229. *Perret (Aimé)*, Priest bearing the viaticum to a dying man, a scene in Burgundy. — 963. *Petitjean*, Harbour of Rochelle in bad weather. — *Pointelin*, 231. September evening; 232. Côtes du Jura, seen from the plain. — 964. *Prinet*, Bath. — 233. *Protais*, Battalion in square (1815). — 234. *Puvis de Chavannes*, The poor fisherman.

235. *Quignon*, Cornfield. — *Rafflin*, [illegible]

Renard, 242. The Grandmother; 243. A christening. — *Ribot*, 247. St. Sebastian; 248. Good Samaritan; 249. Christ and the Scribes. — 250. *Ricard*, Portrait. — 966. *Richon-Brunet*, Bull-ring at Seville. — *Robert-Fleury (J. N.)*, 253. Conference at Poissy, in presence of Catherine de Médicis and Charles IX. (1561); 254. Galileo before the Inquisition; 255. Columbus after his return from America. — *Robert-Fleury (Tony)*, 256. Old women in the church of Santa Maria della Pace (Rome); 257. Last Days of Corinth. — 967. *Rochegrosse*, Knight of the Flowers. — *Roll*, 258. Forward; 259. Milk-maid. — 262. *Rousseau (Ph.)*, The hermit rat.

468. *Sabatté*, Interior of St. Germain-des-Prés. — 266. *Sautai*, Eve of an execution (Rome). — 270. *Simonnet*, Ville-d'Avray in winter. — 272. *Sylvestre*, Locusta testing the poison intended for Britannicus.

273. *Tanzi*, Evening. — 274. *Tassaert*, Distressed family. — 971. *Tattegrain*, Disembarkation of field-workers. — 276. *Tissot*, Faust and Margaret. — 972. *Tournès*, A confirmation.

279. *Valadon*, Portrait of a young woman. — *Vollon*, 283. Curiosities; 284. Fish.

278. *Weerts*, Death of Jos. Bara (comp. p. 353). — 289. *Wencker*, Artemis.

292. *Ziem*, View in Venice. — 294. *Zuber*, Hollandsch Diep.

The last room but one to the right is devoted to 'one man' exhibitions of drawings, etchings, engravings, or lithographs (in 1900 *Puvis de Chavannes*, *Alph. Legros*, and *J. Buhot*). In the last room is the Collection of

M. Hayem (1898), including the following pictures: several water-colours by *Gust. Moreau* (Apparition, Phaëthon, Bathsheba, Calvary, Death & the Young Man, etc.); *E. Lévy*, Barbey d Aurévilly, the author; *Bastien-Lepage*, Franck, the s holar; *Delaunay*, M. Hayem; *Cazin*, Winter-scene; *Ribot*, Still-life; *Vollon*, Flowers; drawings by *Dagnan-Bouveret*, *Fantin-Latour*, *Lhermitte*, *Pointelin*, *Raffaëlli*, *Ribot*, and *Rops*.

3. Jardin du Luxembourg.

The ***Garden of the Luxembourg** (open daily from early morning till 10 or 11 p.m.) is the only remaining Renaissance garden in Paris. A military band plays here, to the left under the trees, in summer on Tues., Frid., and Sun., from 4 to 5, or from 5 to 6 (comp. p. 36). The principal entrances are on the sides next the Boul. St. Michel and the Odéon (p. 263), but there is another on the W. side, close to the exit from the Luxembourg Gallery.

The garden contains few lawns and not many flowers; but amongst the clumps of trees and the open spaces for children's games there are numerous sculptures. On the terrace of the Museum are statues belonging to it (p. 258). Behind the Museum: Sculpture, by *A. Millet;* Painting, by *Franceschi;* After the contest, by *Levasseur;* At the Goal, by *A. Boucher*. Farther on is the *Monument of Eugène Delacroix* (1798-1863), the painter, by *Dalou*. It consists of a fountain with a bronze bust, and bronze figures of Time bringing fame to the artist and the Genius of Art applauding him. — In the W. part of the garden: Triumph of Silenus, bronze group by *Dalou;* Hercules, by *Ottin*. In the S. part, the former 'Pépinière': Family Joys, by *Daillon;* Bust of Sainte-Beuve (1804-69), by *Puech* (1898); **Monument to Watteau* (1684-1721), by *Gauquié*. The last consists of a bust of the painter, in pewter, with a lady (in marble) of the time of Louis XV. offering him flowers (1896). Then, Eustache Le Sueur, by *Husson;* Wrestlers (bronze), by *Ottin;* Stags, by *Leduc;* Orlando Furioso (bronze), by *Duseigneur;* Lion and Ostrich, by *Cain*, etc.

In the centre of the garden, in front of the palace, is a large space surrounded by a terrace and balustrade and embellished with an octagonal fountain-basin, and various statues: on this side of the fountain, as we return, Archidamas about to throw the disc, by *Lemaire;* to the right, Vulcan, by *Bridan the Elder;* Marius amid the ruins of Carthage, by *V. Vilain;* in front of the Palace, Explosion, by *H. Greber*, etc. — The dome-covered building visible at the end of the avenue leading from the basin is the Observatory (p. 286). To the left of the garden rises the Ecole des Mines (p. 284); to the right, the schools mentioned at p. 285.

The terraces around the parterre are embellished with twenty modern statues in marble of celebrated Frenchwomen (brought from the Park of Sceaux, p. 351), the stiffness of which does not harmonise well with the garden. Their names are inscribed. At the end, to the left, is Toil, a bronze statue by *Gautherin*. Among the other sculptures in this part of the garden are a Dancing Faun, in bronze,

by *Lequesne*, the 'Marchand de Masques', by *Astruc* (the 12 masks are portraits of celebrated contemporaries), and a *Bust of Leconte de Lisle* (1818-94), the poet, by *Puech*.

The *Fontaine de Médicis, by *Debrosse*, in the Doric style, with imitations of stalactites, rises on the same side. Three niches between the columns contain sculptures by *Ottin*; the group in the middle represents Polyphemus surprising Acis and Galatea. At the back of this fountain is a '*Fontaine de Léda*'.

Farther on: Adam and his family, a marble group by *Garraud* (1851); *Bust of Th. de Banville* (1823-91), the poet, by J. Roulleau; *Monument of Murger* (1822-61), author of the 'Scènes de la Vie de Bohême', by H. Bouillon; and Bacchus, by *Crauk*.

The **Théâtre de l'Odéon** (Pl. R, 19; *IV*), a second Théâtre Français, opposite the E. part of the garden of the Luxembourg but facing in the opposite direction, is a building in the classic style founded in 1782, but rebuilt or restored in 1808 and 1818. The arcades which surround it are partly occupied by booksellers' shops. — In the square in front of the Odéon is a *Monument to Emile Augier* (1820-80), the dramatic poet, consisting of his bust and bronze statues of Comedy, the Aventurière (one of Augier's plays), and a Child brandishing the whip of satire, all by *E. Barrias*.

In the vicinity, No. 70 Rue de Vaugirard, is *St. Joseph-des-Carmes*, the former chapel of the monastery notorious for the massacres of Sept. 1792. The crypt (open on Frid. and Sept. 2nd-11th) still shows traces of these atrocities and contains the tombs of the victims. Adjoining is the *Institut Catholique*, a kind of free university, established in 1875.

Panthéon, *Sorbonne*, *Musée de Cluny*, see pp. 240, 238, 230; *Observatory*, *Cemetery of Montparnasse*, *Parc Montsouris*, see pp. 286 et seq.

11. The Jardin des Plantes and the Gobelins.

I. FROM THE LOUVRE TO THE JARDIN DES PLANTES.

Saturday is the only day on which it is possible to visit both the Jardin des Plantes, with its galleries, and the Gobelins. As the latter is closed at 3 p.m., the best plan is to interrupt the visit to the Jardin des Plantes and return to it later. On Wed. the Natural History Galleries are closed, on Sun. and Thurs. they are open to the public, and on Tues. and Frid. on application; but on these days there is no admission to the Gobelins. The visit to the Gobelins may also be combined with R. 13. — *Steamboats*, see p. 25. — *Chemin de Fer d Orléans*, from the new station, see p. 26. Omnibus to the Gobelins direct, see p. 268. — Luncheon should be taken before starting, or at one of the following restaurants near the Jardin des Plantes: *Tour-d'Argent*, Quai de la Tournelle 15, cor. of Boul. St. Germain, first-class; *Arc-en-Ciel*, Boul. de l'Hôpital 2 (p. 19), D. 3 fr., also à la carte.

The pleasantest way of reaching the Jardin des Plantes is by steamboat (see p. 24), but the omnibus-lines G and K or the tramway-line TM may also be found convenient. The piers nearest the Louvre are at the Pont des Arts (p. 245) and the Pont-Royal (p. 271), on the right bank, and near the **Pont du Carrousel** or *Pont des Saints-Pères*, on the left bank. This handsome bridge, which connects the Place du Carrousel (p. 153) with the Rue des Sts. Pères, was constructed in 1832-34 by *Polonceau*. It is em-

bellished with colossal statues in stone after Petitet: Plenty and Industry on the right bank, the Seine and the City of Paris on the left.

From the steamboat we observe on the left the Louvre and the tower of St. Germain-l'Auxerrois (p. 62), and on the right the Institut (p. 245). Beyond the Pont des Arts the Monnaie lies on the right. We next observe the statue of Henri IV. on the right, and pass under the Pont-Neuf. On the right rises the Palais de Justice; on the left is the Place du Châtelet, with its fountain and theatres. Beyond the Pont au Change the Tribunal de Commerce is on the right, and beyond the Pont Notre-Dame we observe the extensive Hôtel-Dieu on the same side. We next pass under the Pont d'Arcole. On the left rises the Hôtel de Ville, and on the right, on the other side of the island, Notre-Dame (p. 224). On the left we next observe St. Gervais (p. 69), and in the distance the dome of St. Paul and the Colonne de Juillet (p. 71). We next have the Ile St. Louis (p. 227) on the left and the Cité on the right, passing under the Pont St. Louis. To the right, the Morgue (p. 227). Farther on, the Pont de la Tournelle, the Pont Sully (p. 218), and the monument to Barye (p. 228). On the right are the Halle-aux-Vins and the Jardin des Plantes. We disembark at the *Pont d'Austerlitz*, which was enlarged in 1884-85 to a width of 100 ft. Near the bridge, on the left bank, is the old *Gare d'Orléans*, whence the Orleans line is now prolonged along the quays to the new terminus on the Quai d'Orsay (p. 271).

II. JARDIN DES PLANTES.

In the ***Jardin des Plantes** or *Muséum d'Histoire Naturelle* (Pl. G, R, 22, 25; *V*), which lies at the E. end of the quarters of the city on the left bank, are concentrated most of the Parisian institutions connected with natural science. Besides the zoological and botanical garden, it comprises natural history collections, laboratories, and a library. Lectures on natural history, to which the public are admitted gratuitously, are also given here in the *Amphithéâtre*, a hall capable of containing 1200 persons.

The professors of the Muséum organize *Scientific Excursions* in summer to different points in the environs of Paris, concerning which information may be obtained in the laboratories. A *Tourists' Course* in natural history is also held in summer.

Among the scientific men of European celebrity who have taught here may be mentioned the botanists De Jussieu (Bernard d. 1776, Laurent d. 1836, Adrien d. 1853), the mineralogists Daubenton (d. 1799) and Haüy (d. 1822), and the zoologists Buffon (d. 1788), Lacépède (d. 1826), Lamarck (d. 1829), Cuvier (d. 1832), and Geoffroy St. Hilaire (d. 1844).

The *Jardin des Plantes*, in the wider sense, is open daily from an early hour till dusk, but the Ménagerie, the Collections, the Hothouses, and the Library are shown at certain hours only. The *Ménagerie* is open daily from 11 to 5 (6 on Sun.) from 1st March to 30th Sept., and from 11 to 4 (4.30 on Sun. in Oct.) during the rest of the year. The *Galeries des Animaux Vivants*

JARDIN DES PLANTES
1: 5.000
0 50 100 150 200
Mètres
1 Petit Labyrinthe
2 Labyrinthe
3 Belvédère
4 Cèdre du Liban
5 Tombeau de Daubenton
E E Entrées de la Ménagerie
Halle aux Vins
Rue de Bourgogne
Rue Cuvier
Porte
Quai St Bernard
Pont St Bernard
SEINE
Rue Geoffroy St Hilaire
Rue Linné
Rue Lacépède
Rue Buffon
Allée de Marronniers
Allée de Tilleuls
Allée de Tilleuls
Serres chaudes
Serres tempérées
Galeries de Zoologie
Ecole de Botanique
Ecole de Botanique
Plantes aquat.
Plantes vivaces d'ornement
Plantes annuelles d'ornement
Fleurs
Plantes médicinales
Plantes tinctoriales
Plantes grimpantes
Arbre de Judée
Ecole des arbrisseaux d'ornement
Ecole des Arbres fruitiers
Bibliothèque
Galerie de Géologie et de Minéralogie
Galeries d'Anatomie
Salle de dessin
Restaur.
Reptiles
Nouvelles
Laboratoire
Ménagerie
Ecole des Poiriers
Volière
Animaux paisibles
Singes
Tigres
Fauves
Loups
Animaux féroces
Animaux paisibles
Grande Volière
Oiseaux
Otaries
Amphithéâtre
Administration
Ménagerie
Entrée
Porte
Porte principale
Station des bateaux

are open to the public on Thurs., 1-5 (1-4 in winter), when the animals are not outside, and on other days by tickets obtained from the 'Administration' (p. 266). — The *Galleries of Natural History* are open to the public on Sun. and Thurs. 11-3 (till 5 in Aug. & Sept.) and on Tues., Frid., and Sat. by ticket. — The *Hothouses (Serres)* are shown by ticket only, on Tues., Frid., and Sat., 1-4. The *Grande Serre*, however, is open daily except Mon. and Sat., 1-5. The *Galerie de Paléontologie* is open on Tues., 1-4. The *Library* is open daily from 10 to 4, except on Sun. and holidays, and during the vacations (Sept. and a fortnight at Easter). — From the above it will be noted that everything may be seen on Tues.; the tickets, which are readily granted to strangers, are available for 5 persons. On Sun. the Ménagerie and Natural History Galleries are open free.

The Jardin des Plantes, projected in 1626, was founded by *Guy de Labrosse*, one of the most eminent botanists of his time, about 1635, when he laid out the *Jardin Royal des Plantes Médicinales*. After several years of mismanagement by the court physicians, the celebrated *Buffon* was appointed director of the gardens in 1732. He entirely remodelled them, founded collections in every department of natural history, and gave the whole establishment the name of *Jardin du Roi*. Buffon was succeeded by *Bernardin de Saint-Pierre*, who transferred hither the royal menagerie of Versailles in 1793, and opened the library in 1794. The garden was then called *Muséum d'Histoire Naturelle*, by which name it is still officially known. Under Napoleon I. the collections were considerably enlarged. In our own times the garden was long under the charge of *M. Chevreul*, the celebrated chemist and centenarian (1786-1889), *M. E. Fremy* (1814-1894), and *Alphonse Milne-Edwards* (1835-1900).

The Jardin des Plantes (see annexed Plan), which covers an irregular quadrilateral area of 75 acres, is divided into two distinct parts. (1) The *Jardin Botanique*, extending from the principal entrance in the Place Valhubert to the Galeries de Zoologie at the other end. (2) The *Ménagerie*, or zoological department, to the right (N.) of the first, ending at an eminence, 80 ft. high, called the *Labyrinthe*. — We shall first describe the second and more frequented of these parts. The annexed plan will enable visitors to find their way without difficulty. The scientific names of the animals, as well as those of the plants, and their place of origin are marked in each case.

Ménagerie. — Entering from the Place Valhubert, we turn to the right and proceed to visit the cages of the *Animaux Féroces*. Admission to the houses when the animals are inside, see p. 264. The surrounding enclosures are occupied by the *Animaux Paisibles*, including numerous antelopes, deer, and other animals of the kind.

A little to the W. of the Animaux Féroces is the *Palais des Singes*, or monkey-house, the inmates of which are an unfailing source of amusement. A little farther to the W. are numerous other graminivorous or 'peaceable' animals, and on the left we observe the *Rotonde des Grands Animaux*, containing elephants, young hippopotami, rhinoceroses, camels, etc. — A few paces to the S. of the Rotonde is the *Fosse aux Ours*, or bears' den, adjoining the botanical garden. — To the N. and N.W. of the rotunda are the cages of the *Birds of Prey*, the *Grande Volière*, or aviary, the *Faisanderie*, and the *Reptile House*, which is specially interesting. Adjacent is the *Crocodile Pond* (in summer). — Proceeding hence to the S., we

reach the former Anatomical Gallery (see below) on the right, and the basin of the *Ottaries* or *Sea Lions* (fed at 3 p.m.) on the left. Behind this is the *Orangery* (shown by ticket only like the other hothouses, see p. 264). Farther on are the *Amphithéâtre*, or lecture-hall, and the office of the '*Administration*', where the tickets mentioned at p. 264 are obtained.

The *Labyrinthe* (Pl. 2), the artificial mound at the N.W. corner of the garden, is intersected by numerous paths, which at one time formed a maze. On the N.E. side of the hill is a magnificent *Cedar of Lebanon* (Pl. 4), 10 ft. in circumference, planted here in 1735 by the elder Jussieu. A little higher up, almost hidden in the shrubbery, is a monument to the memory of *Daubenton* (d. 1799; Pl. 5), an eminent naturalist and director of the Jardin des Plantes.

A gate beyond the labyrinth leads into the Rue Linné, in which rises the *Fontaine Cuvier*, erected in 1840 from designs by Vigoureux. It consists of a niche with a statue of Nature sitting on a lion, and holding a tablet with the inscription '*rerum cognoscere causas*'.

On the other side of the labyrinth are the hothouses for tropical plants *(Serres Tempérées* and *Serres Chaudes)*; adm., see p. 264.

Galleries (admission, see p. 264). The natural history galleries of the Jardin des Plantes are among the most extensive in existence.

The Galleries of Zoology are arranged in a handsome building, completed in 1889, on the W. side of the Botanical Garden. The façade is embellished with a figure of Science in high-relief, by E. Guillaume, and medallions of famous naturalists. We enter from the right side.

Ground Floor: *Mammals*, including a rich collection of Quadrumana, and *Fishes*. At the foot of the N. staircase to the first floor are the tomb of *Guy de Labrosse* (p. 265), a bronze group by *F. Cavelier*, and a marble statue of *Buffon* (p. 265). At the foot of the S. staircase to the first floor, is the bust and tomb of *Victor Jacquemont* (1801-1831), traveller and collector for the museum. On the balustrade, a fine bronze group by J. Thomas. — First Floor: *Birds*, *Reptiles*, *Batrachians*, *Molluscs*, *and Zoophytes*. The collection of birds is especially fine. — Second and Third Floors. *Insects* (fine butterflies) and *Crustacea*.

The adjoining buildings, on the S. side of the garden, contain the galleries of geology and botany and the library.

The Gallery of Geology and Mineralogy contains statues of *Georges Cuvier* (1769-1832), by David d'Angers, and of *René Haüy* (1743-1822), the mineralogist, by Brion, and is embellished by large landscape paintings by Biard.

The Gallery of Botany contains interesting specimens of exotic plants, reproductions of fruit in wax, etc. In the vestibule is a statue of *Adrien de Jussieu* (1686-1758), by Legendre-Héral.

The herbaria on the upper floor are open to students only. The American herbarium presented in 1805 by *Alexander von Humboldt* is preserved here. In 1885 the collection was enriched by the herbarium of *Lamarck*, repurchased from the University of Rostock.

The Library contains nearly 175,000 vols., 2180 MSS., 18,700 original drawings, and 3800 maps.

The *Gallery of Comparative Anatomy, at the E. end of the

S. side, occupies a building (completed in 1898), designed as the first part of a palatial range that is to extend to meet the above-mentioned galleries, at the other end of the garden. In the pediment above the entrance, at the W. end, the three kingdoms of Nature, by Allar; on the longer façade are four bronze-reliefs of contests between men and beasts and eight small marble reliefs of animal life. In front are placed two bronze statues by *Frémiet*: The Stone Age and the First Artist.

In the vestibule, to the right, is a Combat between a man and a gorilla, a marble group by *Frémiet*. — The interior contains *Anthropological* and *Palæontological Collections* in addition to the *Collection of Comparative Anatomy*, founded by Cuvier, in which all the races of mankind with their varieties are illustrated by skeletons, skulls, and casts. In the *Amphithéatre*, or lecture-room, are a ceiling-painting by *Cormon*, representing the progress of mankind towards enlightenment, and ten paintings of primæval subjects.

The Pavillon Georges Ville, behind the Galleries to the W., contains a small museum illustrating the physiology of plants (open Sun., Tues., & Thurs., 1-4).

The **Botanic Garden** is divided into quadrangular beds by a number of handsome avenues. Many of the trees and flowers now common in Europe have been introduced and naturalised by the directors of the Jardin des Plantes. Adjoining the Ménagerie is the *Ecole de Botanique*, open daily except Sun. and holidays, 6-11 a.m. and 1-6 p.m. The red labels indicate the classes to which the plants belong, the yellow labels the families, and other labels the genera and species. The edible herbs are denoted by green bands on the labels showing the species, medicinal plants by red, poisonous plants by black, those used in the industrial arts by blue, and ornamental plants by yellow. At the end next to the quay are the *Aquatic Plants;* and the distribution of the other plants is shown on the accompanying plan. Within the garden is the *Ecole des Arbrisseaux d'Ornement*, which contains the first acacia ('Robinia pseudacacia') introduced into Europe. It was brought to France by Robin in 1601, and planted here in 1636. Lastly, a little farther to the E., are the nurseries of apples, pears, nuts, and stone-fruit.

In addition to the facilities it offers for study on the spot, the Jardin Botanique distributes seeds, plants, and specimens to educational establishments, to other botanical gardens and societies, and also to students, botanists, artists, and workmen.

To the N. of the Jardin des Plantes is the **Halle aux Vins** (open from 6 a.m. to 6 p.m.); and near the S.W. angle is the large *Hôpital de la Pitié* (730 beds).

III. FROM THE JARDIN DES PLANTES TO THE GOBELINS.

The Gobelins is nearly 1 M. to the S.W. of the Place Valhubert (tramway, see Appx.). We follow the Boul. de l'Hôpital, which runs between the Jardin des Plantes and the Gare de l'Est (p. 200), and is so called from the *Hôpital* or *Hospice de la Salpêtrière* on the left. This vast establishment, originally an arsenal, built by Louis XIII., has been converted into an asylum for aged and insane women.

with a department for the treatment of nervous diseases. It includes 45 blocks of building, with 4682 windows and 3800 beds. In front is a *Statue of Dr. Pinel* (1745-1826), an eminent benefactor of the insane, by Durand, and near the entrance is a *Statue of Dr. Charcot* (1825-93), the nerve-specialist, by Falguière. The first court contains busts of *Dr. Falret* (1807-70) and *Dr. Baillarger* (1809-90). The large amphitheatre of the institution contains a painting by *Robert-Fleury*, in which Dr. Pinel is represented as delivering the insane from torture.

The *Boulevard St. Marcel* diverges here to the right, passing a *Market* for horses, carriages, dogs, and bicycles, and a bronze *Statue of Joan of Arc*, by Chatrousse. We then follow the *Avenue des Gobelins* to the left and soon reach the manufactory on the right (No. 42).

The Gobelins may be reached direct by the *Omnibuses* from Notre Dame-de-Lorette to the Boul. St. Marcel (*K*) and from the Place de la Républicque to Montsouris (*U*); and by the *Tramways* from the Halles to the Porte d'Ivry (*TQ*), from the Châtelet to Vitry, and from Montparnasse to the Bastille.

The **Gobelins** (Pl. G, 23), the state-manufactory of the famous tapestry of that name, contains an interesting collection of ancient tapestries. The manufactory is open to the public on Wed. and Sat., 1-3 o'clock. Director of factory and museum, *M. Guiffrey*.

Tapestry-weaving was introduced into France by Francis I., who established a factory at Fontainebleau, with Flemish workmen. Henri IV. greatly fostered the industry, and about 1601 assembled in Paris a number of weavers from both Italy and the Netherlands. About 1630 the manufactory was installed in an establishment formerly occupied by the *Gobelin* family, an old-established firm of wool-dyers, whose name has ever since been applied to the new industry; and about the same date a manufactury of carpets with Oriental patterns was transferred to an old soap-factory (*Savonnerie*) at Chaillot. Louis XIV. purchased the works in 1662 at Colbert's instigation, and placed them under the management of *Charles Le Brun*, the painter (d. 1690; p. 134), who was succeeded by *P. Mignard* (d. 1695). After a brief interregnum during the Revolution, the manufactory was finally established as a public institution by Napoleon I. in 1804. At first (down to 1695) not only tapestry, but embroideries, furniture, mosaics, bronzes, and goldsmith's work were produced, all being exclusively reserved for the decoration of the royal palaces or for royal gifts, just as to-day the products of the Gobelins are employed for public purposes only. The success of the institution continued unbroken so long as painters like *Noël Coypel* (d. 1707), *Mich. Corneille* (d. 1708), *Jean Jouvenet* (d. 1717), *J. B. Fr. Detroy* (d. 1752) and *C. Van Loo* (d. 1765) composed decorative works expressly as models for tapestry. Under the influence, however, of *J. B. Oudry* (d. 1755) and *Fr. Boucher* (d. 1770), attempts, entirely out of harmony with the true character of the art of tapestry-weaving, were made to represent all possible shades of colour by means of wools of 1000 different hues, each in 12 different shades. Increasing mastery of technique encouraged the evil custom of minutely copying pictures painted without any reference whatever to such reproduction, until finally tapestry-weaving degenerated into a mere bastard kind of painting. Quite recently some efforts have been made to retrieve the error, but the good old tradition cannot hastily be regained.

The looms are of the kind known as 'high-warp' looms (*Tapisserie de haute lisse*), in which the warp-threads are vertical, as compared with 'low-warp' looms (*Tapisserie de basse lisse*) in which the warp-threads are horizontal. Only three looms are now engaged in producing Gobelin Tapestry proper. At these the reverse side of the tapestry is turned towards the workman,

with the outline of the design drawn in black crayon on the stretched threads. At the workman's side are the picture to be copied and a basket with wools of every colour and shade (about 14,000 tones in all). The weft-threads are inserted by means of shuttles held in the hand. In weaving the 'tapis de la Savonnerie' the workman has the copy in front of him and works on the right side of the tapestry. The weft-threads in this case are tied and then cut, producing a velvet pile. — The number of workmen *(tapissiers artistes)* now employed at the Gobelins is about 40. Beginners receive about 1200 fr. per annum, skilled workmen as much as 3300 fr., besides free dwellings; foremen receive 4000-5000 fr. Some families have been employed for generations in this industry. The work requires the utmost patience and the most practised eye. A skilful workman can complete 3 or even 4 square yds. in a year, but the average annual task is about 1½ yds. Many years are, therefore, sometimes requisite for the execution of the larger designs, which when complete are worth 2000*l.* and upwards.

We first visit the Exhibition Rooms, on the left side of the court. (The former chapel at the back of the court contains reproductions of two of the Raphael tapestries, woven at Brussels in 1816-19, of which there are other sets at Berlin, Dresden, and Rome.)

The four exhibition-rooms contain a collection of ancient, and a few modern tapestries, placed here in 1878. In 1871 the Communards burned a great part of the factory and about 70 of the most valuable tapestries.

1st Room. To the right: Crossing the Ponte Molle *(Raphael)*. Abraham's sacrifice *(Sim. Vouet)*; Louis XIV. receiving Cardinal Chigi, the papal legate *(Le Brun)*; Turenne *(Le Brun)*; Louis XIV. visiting the Gobelins Manufactory *(Le Brun)*; Players at 'tiquet', part of a curtain by Gombaut and Macé (17th cent.); Triumph of Pallas *(N. Coypel)*; on an easel, Louis XIV. *(Rigaud)*; Repast of Syphax *(Giulio Romano)*; View of the old Château of St. Germain-en-Laye; Marriage of Alexander the Great *(Coypel)*; Autumn *(Le Brun)*; Ascent of Elijah *(Sim. Vouet)*; Herma *(Le Brun)*. Busts of painters; bronze statue of Colbert, by *Aubé*; fragments of Coptic tapestries (1st-6th cent.), etc.

2nd Room. To the right: The Flemings demanding peace from Clovis (Brussels tapestry; 17th cent.); to the left: Blood-hound *(Oudry)*. At the end: Two bulls *(F. Desportes)*. Temporarily here are two tapestries from St. Remi at Rheims, one restored, the other to be restored.

The 3rd Room, to the left of the last, contains tapestry of the 15-18th cent. from different manufactories. To the right: Calydonian Boar (18th cent.); Kiss of Judas (16th cent.); Louis XI. raising the sieges of Dôle and Salins (Bruges; 1501); Miracle of the 'Landit' fair (15th cent.); Annunciation, Dead Christ, Adoration of the Magi (Flemish); above the Christ, in the middle of the room and at the door, Fine pieces of ancient Persian tapestry. On the other wall, four pieces of Flemish tapestry, after *Raphael:* Elymas struck with blindness, Healing the paralytic, Death of Ananias, and Sacrifice at Lystra. Then, Death of Joab *(A. du Cerceau)*.

4th Room (adjoining R. 2). Flora, of the Fontainebleau school (?) of the 16th cent.; the Concert, French tapestry of the beginning of the 16th cent.; Grotesque figures of the Months *(Audran)*; Aubusson tapestry (16th cent.); various fragments.

We next visit the Workshops *(ateliers)*. The works on the looms are, of course, liable to change; visitors are therefore referred to the inscriptions for information. Gobelins proper is made in the first room. The visitor who has seen nothing but faded old Gobelins tapestry or inferior kinds will be struck by the beauty and brightness of the colours and the delicacy of the shading.

We now traverse a corridor hung with antique tapestry, and descend a staircase to another part of the building, containing the workshop of the Savonnerie. Here we see carpets in process of manufacture. Also three ancient tapestries: Turkish embassy sent to Louis XV. *(Parrocel);* Esther's swoon *(Detroy)*; Don Quixote *(Ch. Coypel).*

We leave the Gobelins by a court to the left, with the old CHAPEL, containing 17th cent. tapestry after paintings by *Raphael:* Mass of Bolsena; Heliodorus expelled from the Temple. Also some small copies of antique tapestry and small painted models.

The Avenue des Gobelins leads to the S. to the *Place d'Italie* (Pl. G, 23), where five other boulevards or avenues converge. In the centre is a fountain. On the N. side is the *Mairie of the 13th Arrondissement*, built in 1867-77. In the Salle des Mariages are paintings by D. Boulanger. At No. 18 Boul. d'Italie is the *Ecole Estienne*, a technical school connected with the book-trade. — In the vicinity, to the S., is the *Artesian Well of the Butte-aux-Cailles* (Pl. G, 23), bored in 1864-68. It attains a depth of 1920 ft. and affords daily at least 2,700,000 gallons of excellent water.

For *Ivry*, *Bicêtre*, *Villejuif*, *Vitry*, and *Choisy-le-Roi*, all reached by the tramways passing the Place d'Italie, see pp. 301 and 366.

The Boulevard Arago, forming a prolongation of the Boulevard St. Marcel (p. 268), passes the *Hôpital de Lourcine* or *Broca* (for skin-diseases of women) and the extensive *Prison de la Santé*, a little beyond which it terminates in the Place Denfert-Rochereau (p. 288). — The Boulevard de Port Royal, leaving the Avenue des Gobelins to the N. of the Boulevard Arago, leads past the Val-de-Grâce (p. 286) to the Carrefour de l'Observatoire (p. 285).

At the N. end of the Avenue des Gobelins rises the church of *St. Médard* (Pl. G, 22; *V*), of the 15-17th cent., the burial-ground of which is now a garden, with a figure of 'Haymaking' by Barrau. In the 18th cent. it contained the 'wonder-working' tomb of the Jansenist deacon Abbé Paris (d. 1727). Pilgrimages to the tomb were at length prohibited by Louis XV. in 1732, which gave rise to the witticism: —

'*De par le Roi, défence à Dieu,*
De faire miracle en ce lieu.'

The unfortunate son of Louis XVI. is said to be also buried here.

The Rue Monge at the back of the church leads to the Boulevard St. Germain (tramway), passing the *Place Monge*, in which is a bronze statue of *Louis Blanc* (1811-82), the historian and socialist, by Delhomme. In the vicinity are the scanty remains of the *Arènes de Lutèce*, at the corner of the Rue de Navarre, to the right. These consist of a few tiers of seats (much restored) round the arena, which has been laid bare.

12. The Invalides and the Champ-de-Mars.

The best day for a visit to the Invalides is Tues. or Thurs., when the tomb of Napoleon and the Museums are open (comp. p 273). The Museums close at 3 or 4. — The Esplanade des Invalides, the Champ de Mars, and the quai between them, were all covered in 1900 by buildings connected with the Exhibition.

I. FROM THE TUILERIES TO THE INVALIDES.

Chambre des Députés. Ste. Clotilde.

We cross to the left bank by the old **Pont Royal**, which was constructed in 1685 from plans by Gabriel and Mansart. From the bridge we obtain a good view of the sculptures on the Pavillon de Flore (p. 151). At the S. end of the bridge begins the Rue du Bac (Pl. R, 17, 16; *IV*), which traverses the **Faubourg St. Germain**, the aristocratic quarter, where the principal streets are the Rue de Lille, Rue de Verneuil, Rue de l'Université, Rue St. Dominique, Rue de Grenelle, and Rue de Varenne, all running parallel to the Seine. Most of the houses in these streets are private mansions, and the quarter presents a dull and deserted appearance, especially in summer and on Sundays and holidays. Among the public edifices here are several embassies and government offices, etc.

In the Rue du Bac, to the left, is the *Petit St. Thomas* (p. 40), with an attractive façade. Beyond, in a small square, rises the church of **St. Thomas d'Aquin** (Pl. R, 17; *IV*), erected in 1682-1740. The portal was not completed till 1787. The interior contains some interesting frescoes and other paintings.

At the intersection of the Rue du Bac and Boul. St. Germain is a bronze statue, by Damé, of *Chappe* (1763-1805), inventor of the aerial telegraph.

The Rue du Bac then crosses the Boul. St. Germain and the *Rue de Grenelle*, in which, to the left, rises the **Fontaine de Grenelle** (Pl. R, 17; *IV*), erected in 1738 from designs by *Bouchardon* (d. 1762). It consists of a crescent 31 yds. in diameter and 38 ft. in height. In the centre is a small Ionic portico, adorned with an allegorical group in white marble representing the City of Paris with the Seine and the Marne. In niches at the sides, are statues of the Seasons with appropriate reliefs.

Near the S. end of the Rue du Bac, on the right, is the **Séminaire des Missions Etrangères** (Pl. R, 16; *IV*), for the training of Roman Catholic missionaries. A melancholy sight is afforded here by the *Chambre des Martyrs* (shown during the vacations, except Wed., from 1 to 4 or 5, and on Sun. and holidays from 1 to 2.30), which contains numerous instruments, especially from China, used in torturing and killing Christian martyrs, blood-stained clothes of missionaries, and other relics.

Farther on, at the corner of the Rue du Bac and the Rue de Sèvres, are the extensive magazines of the *Bon-Marché* (p. 39), which also look into the Rue de Babylone and the *Square des Ménages* (so called after an old hospice of that name), with a marble group of Sleep by *M. Moreau*. The Bon-Marché has about 4000 employees. Parties of visitors are conducted over the establishment at 3.30 p.m.

Farther on in the Rue de Sèvres (to the W.) are the *Hôpital Laënnec*, the *Sick Children's Hospital*, the *Hôpital Necker*, the *Blind Asylum*, and the Avenue de Breteuil, with its *Artesian Well* (p. 281).

On the Quai d'Orsay, between the Pont Royal and the Pont Solférino, rises the recently completed *Gare d'Orléans* (Pl. R, 17; *II*), which is connected (mainly by a tunnel) with the former terminus of that name (p. 26) near the Jardin des Plantes (p. 264), a distance of $1\frac{1}{4}$ M.

Lower down the river, near the Pont de Solférino, rises the tasteful *Palais de la Légion d'Honneur* (Pl. R, 17; *II*), erected in 1786 by Prince Salm-Kyrburg, and interesting as the scene of Mme. de Staël's réunions during the Directory.

The adjoining **Pont de Solférino** was constructed in 1858-59. The large and low square tower in the Boul. St. Germain, at the end of the Rue de Solférino, belongs to the *Ministère de la Guerre*, Lower down the river, on the Quai d'Orsay, at the end of the Boul. St. Germain (p. 270), and opposite the Place and the Pont de la Concorde (p. 83), rises the —

Chambre des Députés (Pl. R, 14; *II*), otherwise known as the *Palais du Corps Législatif* or *Palais Bourbon*, which was begun in 1722 by *Girardini* for the dowager Duchess of Bourbon. The Prince de Condé afterwards expended about 16 million francs on the building, which in 1790 was declared national property. After having been used for various purposes, it was set apart for the sittings of the Council of Five Hundred, and afterwards for those of the Corps Législatif or Chamber of Deputies, which has 581 members.

The original façade is on the side farthest from the Seine. The little square in front of it is embellished with a marble statue of 'Law', by *Feuchères* (1855). The façade towards the river, built by *Poyet* in 1804-7, is in the style of a Greek temple, with a handsome Corinthian colonnade of twelve columns. To the right and left of the flight of steps are placed statues of Themis and Minerva, and on massive pedestals in front are seated figures of D'Aguesseau, Colbert, L'Hôpital, and Sully. On each side of the portico are reliefs by *Rude* and *Pradier* (Liberal Arts and Public Education), and in the tympanum a group by *Cortot*, which represents France with the constitution, between Liberty and Order, summoning Commerce, Agriculture, and Peace to her aid.

Interior. When the Chamber is sitting visitors are admitted only to the Salle des Séances, for which they require a ticket from the 'secrétaire de la questure', to whom application should be made by letter or through an ambassador. At other times the building is open to the public from 9 to 5. The public entrance (before 2 p.m.) during the sittings is in the small building to the right of the grand staircase which ascends from the quay. Visitors at other times apply to the left in the court behind, entered from the Rue de l'Université; they are escorted by an attendant (fee). The Salle des Pas-Perdus has a ceiling-painting (Peace) by *Horace Vernet*. — The Salle des Séances, or *Assembly Hall*, is semicircular in form, and is borne by twenty marble columns, behind which are the public galleries. The hall is embellished with a reproduction in tapestry of Raphael's School of Athens, and with marble statues of Liberty and Public Order, by *Pradier*. — The Salle des Conférences contains a ceiling-painting by *Heim*, representing the history of legislation in France, and several pictures: President Molé arrested during the Fronde, by *Vincent*; Opening of the States General by Philippe le Bel, by *Vinchon*; Self-sacrifice of the burghers of Calais, by *Ary Scheffer*. — The Library is adorned with ceiling-paintings by *Eug. Delacroix* (in the cupolas, Poesy, Theology, Legislation, Philosophy, and the Exact Sciences; in the lunettes at the ends, Attila and Orpheus). In the Salle des Distributions are scenes in grisaille by *Abel de Pujol*. The Salle Casimir-Périer is embellished with statues of Mirabeau and Bailly by *Jaley* Périer by *Duret*, and General Foy by *Deprez*, and bas-reliefs by *Triqueti* and *Dalou*. The Salle du Trône contains paintings of Justice, War, Industry, Agriculture, and the Seas and Rivers of France, by *Eug. Delacroix*.

The residence of the president of the Chamber is to the right of the

building. Adjacent to it, and facing the quay, is the *Ministère des Affaires Etrangères* (Pl. R, 14; II), a handsome edifice built in 1845 by Lacornée and restored since 1871. Immediately beyond this building is the *Esplanade des Invalides* (see below). — We now retrace our steps, pass the Chambre des Députés, and follow a street to the right, skirting the E. side of the building. A little farther to the right, skirting the S. we follow the Rue St. Dominique to the left and soon reach —

***Ste. Clotilde** (Pl. R, 14; *IV*), one of the finest modern churches in Paris, erected in 1846-59 by *Gau* and *Ballu* in the Gothic style of the 14th century. The façade consists of three portals, richly sculptured, and flanked with two towers, which terminate in slender spires, rising to a height of 216 ft.

The Interior is simple and dignified, being decorated with marble reliefs only. Magnificent stained-glass windows. The two small chapels of the aisles are adorned with paintings by *Delaborde*. Under the windows of the aisles and in the transept are bas-reliefs by *Duret* and *Pradier*, forming a 'Chemin de la Croix'. — The chapel of Ste. Valère, the martyr of Limousin, to whom a church was once dedicated on this site, is in the right (W.) transept. It contains scenes from her history by *Lenepveu*. The choir-screen is adorned with bas-reliefs by *Guillaume*, two on the right representing Ste. Valère, and two on the left Ste. Clotilde. — The choir-chapels are embellished with mural paintings: 1st on the right (St. Remi), by *Pils* and *Laemlein;* 2nd (St. Joseph), by *Bezard*; 3rd (Virgin), by *Lenepveu*; 4th (Ste. Croix), by *Brisset*; 5th (St. Louis), by *Bouguereau*. — In the left transept are two large compositions by *Laugée*: St. Clotilde succouring the poor, and the Baptism of Clovis. — The carved choir-stalls and the high-altar, which is enriched and inlaid in the mediæval style, also deserve inspection. — The grand organ is by Cavaillé-Coll, and the electric organ in the choir by Merklin.

The square in front of the church is adorned with a handsome group in marble, by *Delaplanche*, representing Maternal Instruction.

To the right as we quit Ste. Clotilde runs the Rue Las-Cases, No. 5 in which, near the other end, contains the **Musée Social**, founded by the Comte de Chambrun (adm. daily, except Sun., 9-12 & 2-6). The object of the institution is to place at the gratuitous disposition of the public, documents, models, plans, rules, constitutions, etc., of social institutions intended to ameliorate the position of the working classes. Lectures are often delivered here, and there are special meetings also.

The Rue de Grenelle passes near the back of Ste. Clotilde, and leads thence to the W. in a few minutes to the Invalides.

II. HÔTEL DES INVALIDES.

Musée d'Artillerie. Eglise des Invalides. Tomb of Napoleon I.

The Hôtel des Invalides is shown 12-4 on week-days, 9-4 on Sun. (no admission to the dormitories, kitchens, or refectories); the Museums are open to the public on Tues., Thurs., and Sun., 12-4 (in winter till 3), and the Emperor's Tomb on Mon., Tues., Thurs., Frid., and Sun., 12-4. No fees. — The Hôtel des Invalides may be reached by means of the omnibuses from the Porte St. Martin to Grenelle (*V*), from the Quai de Valmy to the Porte Rapp (*A D*), and from the Gare St. Lazare to Grenelle (*A H*). The omnibuses traversing the Place de la Concorde, the tramways on both banks, and the river-steamers also pass near the Hôtel.

The handsome **Esplanade des Invalides** (Pl. R, 14; *II, IV*), about 550 yds. in length, and 270 yds. in width, embellished with several

rows of trees, lies between the Seine and the Hôtel des Invalides. The new *Pont Alexandre III* (p. 165) places it in direct communication with the Champs-Elysées. On both sides of the esplanade, near the bridge, is the new *Gare des Invalides*, the terminus of the railway from St. Cloud ('Ligne des Moulineaux') along the bank of the Seine, which is to be connected with the new Gare d'Orléans (p. 271). The Esplanade is included in the grounds of the Exhibition of 1900. — In the grounds to the left of the open space in front of the Hôtel des Invalides is a bronze statue of a wounded warrior repairing his sword, by *Chrétien*.

The **Hôtel des Invalides** (Pl. R, 14; *IV*), with its conspicuous gilded dome, a vast establishment occupying an area of about 30 acres, was founded in 1670 by Louis XIV., 'pour assurer une existence heureuse aux militaires qui, vieillards mutilés ou infirmes, se trouveraient sans ressources après avoir blanchi sous les drapeaux ou versé leur sang pour la patrie'. The building was begun in 1671 by *Libéral Bruant*, and completed in 1675 by *Mansart*. The establishment was intended to accommodate 7000 inmates, but there are now less than 175, and the number is decreasing, as only soldiers absolutely incapacitated for work are now admitted. Parts of the building have been devoted to other purposes; and in 1898 the headquarters of the governor of Paris were transferred hither.

A railing separates the Place from the outer court of the Invalides, which is now a garden enclosed on three sides by a dry moat.

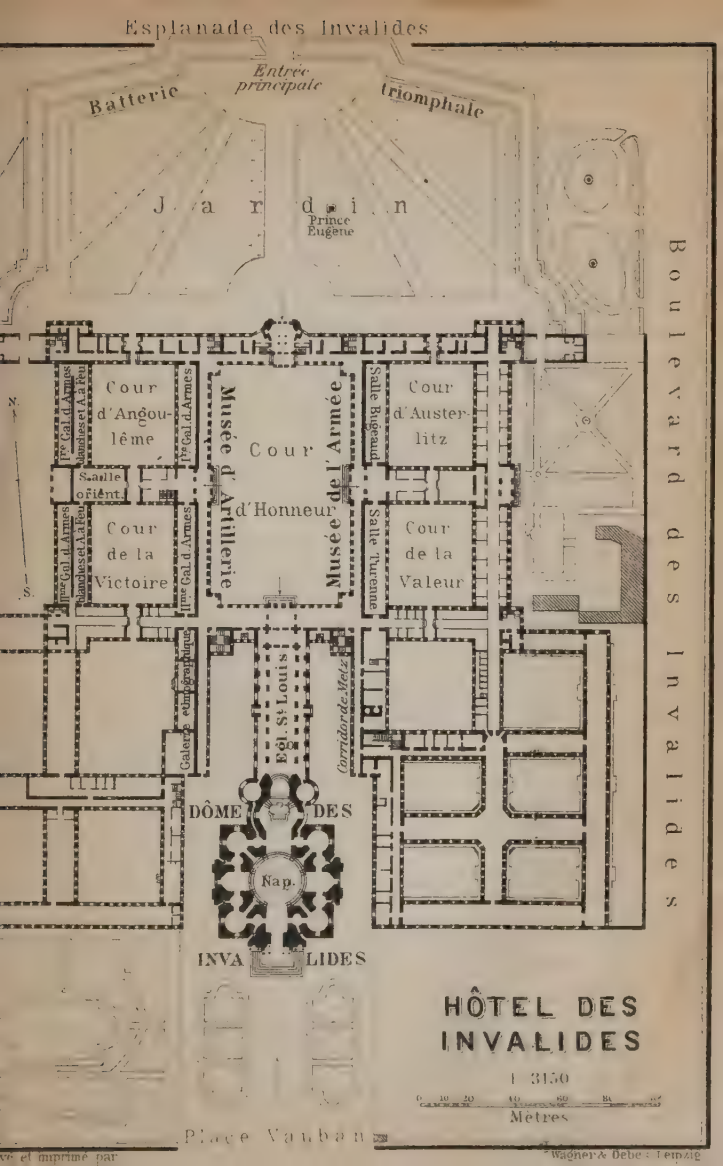
The guides who assail visitors at the entrances to the Hôtel des Invalides are unnecessary. They are quite unofficial, in spite of their military-looking caps.

A 'Batterie Triomphale' placed behind the moat is used in firing salutes on grand occasions.

It consists of eight guns and a mortar on each side, besides which there are several unmounted pieces on each side, including 16 Algerian cannons with Arabic inscriptions, a Cochin-Chinese, and two Chinese cannons. — *On the right*, as we face the Seine, are two Austrian cannons, one cast at Vienna in 1681, the other in 1580, with the inscription in German, '*When my song resounds in the air, many a wall will fall before me*'; four Prussian guns, cast at Berlin in 1708, captured there by the Austrians in 1757, and brought by Napoleon from Vienna after the Battle of Austerlitz along with 2333 other cannon; a Dutch piece, captured at the siege of Antwerp in 1832; a rifled cannon from Sebastopol; a mortar from Algiers. — *On the left:* a long swivel-gun from Wurtemberg, a masterpiece of its kind, decorated with a serpent and allegorical figures; a Venetian piece, of 1708; the remaining pieces correspond to those on the right side.

The garden is adorned with a *Statue of Prince Eugène de Beauharnais* (1781-1824), in bronze, by Dumont.

The *Façade* of this vast edifice is about 220 yds. in length. The three stories are surmounted with trophies in stone. At the principal entrance are an equestrian figure of Louis XIV. in bas-relief, and statues of Mars and Minerva, in bronze, all by *Coustou the Younger*. In front of the wings are placed four groups in bronze, by *Desjardins*, emblematical of four conquered nations. They formerly belonged to



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the statue of Louis XIV. in the Place des Victoires (p. 193), but were brought here in 1800.

The building is open to visitors daily; but there is little to see beyond the external decorations, the church, and the museums.

The *Cour d'Honneur*, the first court, is enclosed with arcades, parts of which are adorned with paintings by *B. Masson*, representing scenes from the epochs of Charlemagne, St. Louis, Louis XIV., and Napoleon I. Opposite the entrance is the church (p. 279); on the right the Musée d'Artillerie; on the left, the Musée de l'Armée (p. 279).

The ***Musée d'Artillerie** (admission, see p. 273) occupies a considerable part of the W. wing of the building. This interesting collection consists of 10,000 specimens of weapons of all kinds, both ancient and modern. Sticks and umbrellas need not be given up.

The *Catalogue* (by L. Robert; 1889-95) is in 5 vols.: 1 (A-F), Nucleus of the museum, antique arms, 75 c.; 2 (G-I), Defensive armour, helmets, shields, 1 fr.; 3 (J-L), Arms of offence, steel weapons, etc., 1¼ fr.; 4 (M) Portable firearms, 1¼ fr.; 5 (N-P). Artillery and miscellaneous objects. 75 c. Appendix by *F. Bernadac*, the present director, 50 c. — Explanatory labels are attached to the exhibits.

The *1st Galerie des Armures*, to the right of the main entrance, is decorated, like the following room, with mural paintings of military subjects contemporaneous with the founding of the Hôtel. To the right is a collection of armour and weapons of the 15-17th centuries. Opposite: G. 178-180. Italian armour for combats in the lists; the suit in the middle belonged to one of the Medici family; German jousting armour, including a suit 'à tonne' for fighting on foot. On the right side are historical suits of armour and eleven suits of German workmanship (early 16th cent.), known as 'Maximilieunes'. At the end of the saloon is a model of the Château of Pierrefonds. Behind, portraits of General Lariboisière (d. 1812) and his son, by *Gros*. In the middle, as we return, juvenile armour. — Then firearms, steel weapons, shields, helmets, etc. Some of these are beautifully ornamented with precious stones, ivory, repoussé work, engraving, chasing, inlaid work, damascening, etc.

Case I. M 37. Arquebuss belonging to Richelieu; M 1648. German pistol (17th cent.); M 70. Wheel-lock arquebuss. — Case II. *M 640 and 1752. Rifle and pistols made at Rotterdam by command of Napoleon I. for the Shereef of Morocco; M 2262. Greek pistol belonging to General M. Botzaris (d. 1823); M 1781, 1713. Valuable pistols of the 18-19th centuries. — Case III. Swords and sabre (late 16th cent.); G 246. Gorget (17th cent.); German firearms (16-17th cent.); M 63. French arquebuss (16th cent.); I 59. Italian gala shield, with the Triumph of Galatea, after Raphael (16th cent.). — Case IV. L 66. Flemish or German cross-bow adorned with ivory carvings (ca. 1500); gala shields and Italian shields of the 16th cent. (Nos. *I 77, *I 82); G 599. Jousting chanfron (end of the 16th cent.). — Case V. M 35. Matchlock musket (1629); J 233 and 240. Spanish rapiers: M 82. Wheel-lock arquebuss (16-17th cent.); G 608. Nose-band of a German bridle (16th cent.); H 50 and (on the other side) H 51. Jousting helmets ('Maximilian' style); H 263. German gala helmet (17th cent.); H 114. Chased and gilded helmet (16th cent.); G 93. Armour of the early 17th cent.; M 202, 126. Wheel-lock musket and arquebuss (German). — Case VI. M 127, 1619, 1644.

German wheel-lock petronel and pistols (16-17th cent.); M 362. German cross-bow 'à pied-de-biche' (*i.e.* with butt shaped like a deer's hoof); G 597 and (at the back) *G 593. Chanfrons, the latter formerly in the possession of Philip II. of Spain. — Case VII. Fine French, Italian, and Spanish swords (16-17th cent.). — Case VIII. J 26. Sword of the Constable of France (end of the 15th cent.); M 2135, 2136. German cartridge-boxes (late 16th cent.). — Cases IX-X. Daggers; hunting weapons; sets of instruments.

Above and against the walls are French flags and standards, originals to the right, copies to the left. The second on the left is the red Oriflamme of St. Denis; the ninth is the white standard of Joan of Arc, enriched with fleurs-de-lys. Also, cross-bows and thrusting weapons.

The *2nd Galerie des Armures* contains a splendid collection of armour worn by horsemen and foot-soldiers, chiefly of the 15th and 16th centuries. In the glass-cases are pieces of armour and steel weapons and firearms of greater interest than those in the other gallery. — In the centre, among other suits of armour: in the second row, *G 38. German suit (16th cent.); *G 166. Jousting-armour of Maximilian I.; G 40. Suit of a prince of Bavaria (1533); G 717. Saracen suit of the 16th cent.; G 41. Another Bavarian suit; *G 117. Armour of Francis I.; G 52 and 53 (at the sides), German armour of the 16th cent.; *G 118-125. Armour of the kings of France from Henri II. to Louis XIV.; G 196. Juvenile suit of Louis XVI. (?); G 197. Suit of the Duke of Burgundy, grandson of Louis XIV.

Case I. *J 376-385. Swords of Francis I., Henri II., Charles IX., Henri IV. (379, 380. Marriage-swords), Louis XIII., Louis XIV. (382, 383), Louis XVI. (coronation-sword), and the Dauphin Louis XVII.; H 143 and 193. Burgonet, helmet, and brassarts of Henri II.; G 249. Gorget of Louis XIII.; H 280. Juvenile helmet of Louis XIV.; K 50. Mace of Henri II.; L 115. Cross-bow of Catherine de Médicis; G 657, 515, 425. Spurs, stirrups, and gauntlets of Louis XIV.; M 95, 96, 96. Muskets of Louis XIII.; M 410. Musket of Louis XIV. — Cases II-IV. *H 257. Helmet in the antique style ('à la chimère'); H 253, 155. Italian helmets of the 16th century. — Case V. *G 51. Italian armour of the 16th cent., enriched with bas-reliefs of admirable composition and execution; *I 62. Italian buckler; *H 254. Italian helmet in the antique style; *J 95-97. Italian swords (16th cent.); *G 50. Italian armour, known as the 'armure aux lions' (16th cent.). — Case VI. *H 184. Italian morion; other Italian helmets of the 16th cent.; G 239. Gorget of the time of Henri IV.; I 7. Round shield of Matthew Corvinus, King of Hungary (d. 1490); K 58, 56. Maces (16th cent.); *J 112, 74, 111. Italian shoulder-belts and girdle (16th cent.); J 119. Sabre of Stephen Bathory, King of Poland (d. 1586); K 49, 47. Maces; *G 609. Nose-band of a bridle (1567). — Case VII. Italian helmets of the 16th cent., including *H 149. Burgonet and *H 251. Helmet; H 261. Polish helmet; P 575. Hunting-horn (12th cent.); P 567. Thumb-screws of the 16th cent.; J 390. Sabre of Stan. Poniatowski (? d. 1762); J 389. Sword of Charles XII. (d. 1718); I 86. Juvenile shield of the Duke of Burgundy, grandson of Louis XIV.; M 367, 359. Wheel-lock muskets (German; 16th cent.). — Case VIII. Italian helmets and buckler (I 63) of the 16th cent.; powder-flasks, cartridge-boxes, etc.; mace; German pistols, with the butts ending in balls; German muskets.

Round the room, in chronological order, are arranged specimens of armour from the middle of the 15th cent. to the middle of the 17th, when steel was superseded by buff-coats. Above, on the walls, are foreign flags. Between the suits of armour on the left side are

specimens of thrusting-weapons, such as halberds (K 272, etc.), partisans (K 378, etc.), spontoons (K 596, 597). Also steel weapons and panoplies. — A *Room on the Right* contains numerous helmets and bucklers, coats-of-mail, boots, etc.

A door at the end of the Salle des Armures leads into a passage, beyond which are the four rooms of the **Ethnographical Gallery*, an interesting collection of 78 wax and wooden figures of savages in their war-costumes.

Returning to the vestibule, we follow the *Corridor*, to the left, passing the staircase to the second floor (p. 278) and the entrance to the courts (p. 278), and enter the —

Salle Orientale. 1st Section: in the middle, to the right and left, steel weapons (J 1273, Chinese sabre) and firearms (M 2182, 2183, to the left, Turkish rifles). By the windows are more steel weapons; on the walls are firearms. On the wall to the right as we enter is a rich sabre captured at Hué (Annam) in 1885.

2nd Section. Rich Oriental saddles, captured in Egypt by Napoleon I. Continuation of weapons.

Case to the Right. H 445, 460. Helmets of Bajazet II. (d. 1512) and Mongolian helmet; J 1235. Cingalese sabre; J 1200, 1198, 1201. Indian poignards; J 1238, 1237. Javanese swords; J 1176, 1180, 1178. Swords of Indian Mahommedans; J 1248, 1249. Malay creeses; M 2349. Gilt powder-flask with gems (17th cent.); bows and quivers. — Case to the Left. H 452, 451. Tartar and Russian helmets (16th cent.); J 1215, etc. Hindoo khuttars; J 1048. Equipment of the grand-master of the seraglio; J 1067, 1066. Khanjars from the Balkans; J 1173. Sabre of Indian Mahommedan; J 1205. Indian poignard.

By the pilasters: to the left, Arab rifles; to the right, Chinese and Japanese sabres; Japanese helmets.

3rd Section. Two Oriental saddles. Glass Case to the right: Models of Japanese armour. Glass Case to the left: Turkish rifles. G 738. Persian cuirass (16th cent.); H 456. Circassian cuirass. Case at the end: *G 749. War-costume of an emperor of China, captured in the summer-palace during the expedition of 1860; K 1158, 1159, 948, 949. Commander's batons, battle-axe, and a kind of halberd, also from China. At the sides, Japanese armour.

1st Galerie des Armes Blanches et Armes à Feu, to the right of the preceding. Weapons with wooden shafts, a collection of steel weapons from the 12th, and of firearms from the 15th cent., down to the present day. The most interesting objects are in glass-cases. To the left: firearms of the earliest types; saddles of the 15-16th cent.; portions of harness. Against the wall of the entrance is a cabinet with specimens of French orders, military rewards, and marshals' batons.

Cases with Thrusting Weapons (K). Partisans (495, etc.), spontoons (567, etc.); 22. Battle-hammer (15th cent.); spears, including two with pistols (659, 658); 84. Battle-axe of Edward IV. of England (d. 1483); halberds, including a German specimen with two pistols (262); 126. Italian halberd; 607, 603. Lintstocks. — Next this case: M 1. 2. Firearms of the earliest kind, known as 'scopettes'. — Cases with Firearms (M). 9, 10, 5. Matchlock muskets and petronel; 417. Large wheel-lock musket (perhaps once in

the possession of James II. of England); 953. German arquebuss with snuff-box (16th cent.); then wheel-lock arquebusses, remarkable for their workmanship, chiefly German; those in the upper row are mainly hunting-weapons, of the kind known as 'à pied-de-biche' (p. 276).

2nd Galerie des Armes Blanches et Armes à Feu, beyond the Salle Orientale. This gallery contains pistols, modern rifles, and other firearms, besides a collection of cross-bows, some armour, and ancient thrusting weapons. At the end are modern helmets and military headdresses. On the left side are prehistoric weapons (some casts and imitations); on the right side are ancient weapons, originals and models.

Right Wall, near the entrance: 'grenadiers' used in the 18th cent. for throwing grenades; rifles of the same period; revolving rifles (M 431, dating from the 17th cent.); siege-rifles. — Cases by the Partition. Dress-pistols of the 16-18th cent., those with the butt ending in a ball are nearly all German; then ornamental rifles of the 16-19th cent., less interesting than those in the other gallery.

The breech-loading weapons are in the left section of the gallery, by the partition; and between the windows on the same side is part of the collection of modern foreign weapons. At the end, specimens of helmets and shakos.

Last Room, at the end, to the left. Drums, kettle-drums, sappers' axes, etc; ornamental saddles and weapons; honorary weapons, and weapons of historic interest; marshals' batons and decorations. Souvenirs of Napoleon I.: bench from St. Helena; camp-bedstead; grey coat; coat worn by Napoleon at Marengo; dressing-gown; hat, etc. Saddles of Louis XIV. (G 624), Charles X. (626), and Napoleon I. (625).

The remainder of the collection is placed under the gates and in the courts on each side of the passage. On the right is the *Cour de la Victoire*, containing modern cannon, models of naval cannon, Chinese gun-carriage, a Russian gun and carriage from Sebastopol, and several cannon recovered in 1872 from Spanish galleons which foundered in the Bay of Vigo in 1701; armour plates pierced by cannon-shots. — On the other side is the *Cour d'Angoulême*, where among other pieces is placed the Griffin, a culverin captured at Ehrenbreitstein on the Rhine in 1797, cast in 1528, and weighing nearly 13 tons. Bronze statue of *J. B. Gribeauval* (1715-1789), first inspector-general of ordnance, by Bartholdi. By the wall here is a chain 190 yds. long, and $31/2$ tons in weight, used by the Turks at the siege of Vienna in 1683 for the purpose of barricading an arm of the Danube. Under the carriage-entrance is a chain with fifty iron collars for prisoners, captured in the Morocco camp after the battle of Isly in 1855.

The Second Floor is reached by the staircase from the corridor mentioned at p. 277. Four rooms on the left contain a very interesting collection of 72 "*Costumes de Guerre*, including prehistoric, Gallic, Greek, and Roman costumes, and French costumes from the time of Charlemagne down to the end of the 18th century. — The gallery on the right is occupied by a valuable collection of small *Modèles d'Artillerie* from the earliest

period down to the present day. The field-artillery is in the centre and on the left; the siege-artillery next the windows.

The **Musée de l'Armée,** in the Cour d'Honneur (p. 275), opposite the Musée d'Artillerie, and open at the same hours (p. 273), is a recent foundation, occupying at present only two of the six rooms that have been set apart for it. The Musée d'Armée is devoted to souvenirs of the French army, and may be regarded as the complement of the preceding collection.

To the right of the vestibule is the *Salle Turenne*, the former officers' mess-room, with mural paintings contemporary with the foundation of the Hôtel. Facing the door: souvenirs of Turenne, including the ball that killed him at Sasbach (1675). Then, to the right and in the centre: battle-scenes, representations of uniforms, etc. To the left: representations of old French flags and standards. A glass-case contains some sabres and bullets, recently found relics of the passage of the Beresina (Nov. 26-29th, 1812). Farther on are uniforms of the French army since the First Republic; dresses and souvenirs of various marshals and generals: pistols of Napoleon I., bridle of his horse at Waterloo, his three-cornered hat, table and chair owned by him as a lieutenant, memorials from his tomb at St. Helena, souvenirs of the Duc de Reichstadt, son of Napoleon I., etc. Behind, to the left, the waggon that brought Napoleon's coffin for embarkation at Jamestown; to the right, golden wreath presented by Cherbourg when his remains were brought to France. By the middle of the rear-wall is the pall that covered the sarcophagus before it was placed in the Hôtel des Invalides.

To the left of the vestibule is the *Salle Bugeaud*, the former soldiers' mess-room, the walls of which are covered by mural paintings with old plans of fortresses. The room contains pictures, uniforms, and other reminiscences of the conquest of Algeria (1830), the sieges of Antwerp (1832) and Rome, the wars in the Crimea, Italy, China, and Mexico, the Franco-German war, and various Colonial expeditions.

The **Eglise des Invalides** consists of two distinct parts, the Eglise St. Louis, and the Dôme.

The EGLISE ST. LOUIS is entered from the S. side of the Cour d'Honneur. The nave is adorned with banners captured in Algeria, the Crimea, Italy, China, and Mexico.

On 30th March, 1814, the evening before the entry of the Allies into Paris, about 1500 flags, the victorious trophies of Napoleon I., were burned in the court of the Invalides to prevent their falling into the hands of the enemy. The sword brought by Napoleon from the tomb of Frederick the Great at Potsdam in 1806 was destroyed on the same occasion. A number of other flags captured during the wars of the Republic and the first Empire were accidentally burned during the funeral obsequies of Marshal Sébastiani in 1851.

The columns of the church bear a number of monuments and tablets in memory of former governors of the Hôtel des Invalides. Four bronze tablets record the names of the marshals and officers interred in the vaults of the church. Behind the high-altar is a large window filled with modern stained glass, below which is a door leading into the Dôme, but generally closed.

The *DÔME DES INVALIDES has an entrance of its own on the S. side, in the Place Vauban, at the back of the Hôtel, which may be reached by the Corridor de Metz to the left of the church (comp. the Plan). Admission, see p. 273. Sticks and umbrellas must be left at the entrance (no charge).

This second church was built by *J. H. Mansart* in 1675-1706

not only as an effective crowning feature for the entire pile of buildings, but also as an arena ('Eglise Royale') for the pompous ceremonial that took place when the king attended divine service in his capacity as 'protecteur des Invalides'. It is entered by a portal with two series of columns, Doric and Corinthian, placed one above the other, and adorned with statues. The church is a square pile, 198 ft. in breadth, surmounted by a circular tower with twelve windows and a lofty dome, above which rise a lantern and cross, 344 ft. in height. The dome, 86 ft. in diameter, gilded during the first Empire, and again, by the electro-plating system, in 1861, is constructed of woodwork covered with lead, and is embellished with reliefs representing military trophies.

The ***Tomb of Napoleon I.**, constructed by *Visconti*, and situated beneath the dome, is an open circular crypt, 20 ft. in depth and 36 ft. in diameter. On the mosaic pavement, which represents a wreath of laurels and is inscribed with the names of battles *(Rivoli, Pyramids, Marengo, Austerlitz, Jena, Friedland, Wagram,* and *Moscova)*, rises the sarcophagus, 13 ft. long, $6\frac{1}{2}$ ft. wide, and $14\frac{1}{2}$ ft. high, consisting of a single huge block of Siberian porphyry weighing upwards of 67 tons. The twelve colossal Victories surrounding the sarcophagus were among the last works of *Pradier* (d. 1851). The six trophies consist of sixty flags captured in battle by Napoleon. The walls of the crypt, behind the Victories, are of polished slabs of granite, adorned with ten marble reliefs by *Simart* (d. 1858): Restoration of public order, the Concordat, the Reformed Administration, the State Council, the Code, the University, the Chamber of Finance, the Development of Commerce and Industry, Public Works, and the Legion of Honour.

The entrance to the crypt (closed) is at the back of the high-altar. It is flanked by two sarcophagi, bearing the names of *Duroc* and *Bertrand*, the emperor's faithful friends. The former fell at the battle of Bautzen in 1813; the latter (d. 1844) was the emperor's constant companion throughout his wars and his captivity, and followed his remains when brought by Prince Joinville from St. Helena in 1840 to their present resting-place. Above the entrance are these words from the emperor's will: 'Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple français que j'ai tant aimé'. On each side is a colossal Atlas in bronze, by *Duret*, one bearing a globe, the other a sceptre and crown.

Above the crypt, at a height of 160 ft., rises the lofty dome in two sections. The first of these is divided into twelve compartments, painted with figures of the Apostles by *Jouvenet* (d. 1717). The upper section is adorned with a large composition by *Ch. de Lafosse* (d. 1716): St. Louis offering to Christ the sword with which he had vanquished the foes of Christianity. The Evangelists in the spandrels are by the same artist. The paintings above the high altar are by *N. Coypel*. The faint, bluish light admitted from above, and the sombre appearance of the crypt and its surroundings greatly enhance the solemn grandeur of the scene.

Two lofty chapels on each side of the crypt contain the monu-

ments of *Vauban* (d. 1707) and *Turenne* (d. 1675), with recumbent figures. The former, by Etex, was erected in 1847; the latter, by Tuby and Marsy, was brought from St. Denis.

The chapel to the left of the entrance contains the tomb of *Jérôme Bonaparte* (d. 1860), once King of Westphalia, with a bronze statue by Guillaume, a smaller sarcophagus with the remains of his eldest son, and another containing the heart of his wife. The chapel to the right of the entrance contains the sarcophagus of *Joseph Bonaparte* (d. 1844), once King of Spain. These chapels are decorated with paintings by *Bon* and *Louis Boulogne*, the others with paintings by *Bon Boulogne* and *Mich. Corneille*.

The *Place Vauban*, in front of the Dôme, is the destined site for a colossal monument, by Gaudez, to soldiers who have fallen in the colonial armies of France. In the *Avenue de Breteuil*, which begins here, is seen the tower (108 ft.) of the **Artesian Well of Grenelle**, which is 1800 ft. deep.

Nearer the Place Vauban, to the left, are the towers of the church of **St. François Xavier**, erected in 1861-75 by Lusson and Uchard in a pseudo-Renaissance style. It is adorned with mural paintings by Lameire, E. Delaunay, Cazes, and Bouguereau, a Virgin by Bonassieux, and stained glass by Maréchal. The arrangement of the interior is somewhat peculiar.

Farther on in the same direction, at the end of the Boulevard des Invalides, on the right, is the **Blind Asylum**, or *Institution des Jeunes Aveugles* (Pl. R 13, *IV*; admission by permission of the director, except during the vacation in Aug. and Sept.). This handsome edifice was erected in 1839-43. The relief in the tympanum, by *Jouffroy*, represents *Valentin Haüy* (d. 1822), founder of the institution, instructing his pupils under the protection of Religion. In the court is placed another statue of the founder. — The asylum contains the *Musée Haüy* (adm. on Wed., 2-5, with the permission of the Director), containing articles manufactured by or for the use of the blind.

The quay to the E. of the Esplanade des Invalides (p. 273) is also included within the Exhibition of 1900. Here rises the extensive **Manufacture des Tabacs** (Pl. R. 14), Quai d'Orsay 63. Visitors are admitted on Thursdays on applying shortly before 2 o'clock. This extensive establishment, known as '*du Gros-Caillou*', is worthy of a visit, but the pungent smell of the tobacco saturates the clothes and is not easily got rid of. About 2200 workpeople are employed here, and over 19 million lbs. of tobacco are annually manufactured. — The *Ingénieurs aux Tabacs*, or higher officials, are educated at the Polytechnic School, and study two years at the 'Ecole d'application pour les Tabacs'. There are several other government manufactories of tobacco in France, all dependent on that of Paris, yielding a net revenue of 366,000,000 fr.

Farther on towards the Champ-de-Mars, at No. 103, Quai d'Orsay, is the temporary **Garde Meuble de l'Etat** (Pl. R, 11; *I*). It contains an interesting collection of furniture, tapestry, bronzes, and other objects of artistic and historical value. This museum is open to the public daily, except Mon., 10-4 o'clock; visitors write their names in a book on entering. Two large rooms to the right contain furniture, bronzes, tapestry, vases, etc.; and a smaller room to the left contains porcelain and small objects of art. The catalogue (1½ fr.) contains 910 numbers, of which only about 400 are exhibited: Nos. 51-109. Style of Louis XIV.; 131-242. Louis XV.; 279-419. Louis XVI.; 500-526. First Republic; 600-615. First Empire; 700-707. Restoration; 750-759. Louis Philippe; 800-811. Second Empire; 850-855. Modern times; 900-910. Various.

III. THE CHAMP-DE-MARS.

Eiffel Tower. Galerie des Machines. Ecole Militaire.

The Champ-de-Mars may be reached by the *Chemin de Fer du Champ-de-Mars*, from the Gare St. Lazare (p. 26); by *Steamboat* (see p. 25); by the *Tramways* from the Louvre to St. Cloud, Sèvres, and Versailles (*TAB*), from the Bastille to the Porte Rapp (*TL*), or from St. Philippe-du-Roule to the Porte d'Orléans (*TAF*), by those running to the Trocadéro (p. 169); and by *Omnibus* from the Porte St. Martin to Grenelle (*Y*), from the Quai de Valmy to the Porte Rapp (*AD*), or from the Gare St. Lazare to Grenelle (*AH*) or to the Trocadéro.

The ***Champ-de-Mars** (Pl. R, 8, 10, 11; *I*), a little to the W. of the Invalides, the chief scene of the Exhibition of 1900, was, until 1889, a large sandy space, 1100 yds. in length and 550 yds. in breadth, used for military manœuvres

Down to 1855 it was enclosed by embankments, 15-20 ft. in height, which were planted with trees, and in the formation of which no fewer than 60,000 Parisians of both sexes and all classes participated in the year 1790. These banks were then furnished with tiers of seats, which enabled hundreds of thousands of the people to witness the *Fête de la Fédération*, which took place on 14th July of the same year. In front of the École Militaire was erected the *Autel de la Patrie*, where the king, the national assembly, and the representatives of the army and the provinces, swore fidelity to the new constitution. Talleyrand, Bishop of Autun, with 400 of the clergy, robed in white, officiated in the religious part of the ceremony. The rejoicings on this occasion were universal, as it was believed that the Revolution was now happily terminated. A similar festival, the famous *Champ de Mai*, was celebrated here with the utmost pomp by Napoleon on 1st June, 1815. Here too, in August, 1830, Louis Philippe presented colours to the National Guard, and in 1852 Napoleon III. distributed to the army the eagles which were to replace the Gallic cock. The Champ-de-Mars was the site of the '*Expositions Universelles*' of 1867, 1878, and 1889, and is again occupied by that of 1900.

The ***Eiffel Tower** (*Tour Eiffel* or *Tour de Trois Cents Mètres*), close to the Seine and opposite the Trocadéro, naturally the most conspicuous object in view, was built by *M. Gust. Eiffel* (b. 1832 at Dijon) in rather less than two years (1887-89). This enormous structure is the loftiest monument in the world, attaining a height of 984 ft., or not far short of twice the height (555 ft.) of the Washington Column at Washington (tower of Ulm cathedral 528 ft., Cologne 511 ft., Rouen 495 ft., Great Pyramid 449 ft., St. Paul's in London 404 ft.). At the same time it is an interesting specimen of bold and accurate skill in design and of the marvellous scientific precision of modern engineering. Owing to the effect of perspective the tower, when seen close, appears to be lower than it really is. The foundations were laid by means of iron caissons, sunk to a depth of 46 ft. on the side next the Seine, and 29½ ft. on the other side, compressed air being used to expel the water. Concrete was then poured in to form a bed for four massive foundation-piers of masonry, 85 ft. thick, arranged in a quadrangle 112 yds. square. Upon this base, which covers about 2½ acres of ground, rises the extraordinary yet graceful structure of interlaced iron-work. The four uprights have an initial inclination of 54°, and beneath the

first platform are united with each other by round spans, forming a kind of huge triumphal archway, higher than the Nelson Column in Trafalgar Square. Above the first platform the four uprights are still distinct, but they gradually approach each other as they ascend, and finally coalesce into a single shaft at a height of about 590 ft. The iron girders and beams used are hollow, while the upright standards are each 2 ft. in breadth. The successive platforms may be reached either by means of the staircases or by hydraulic lifts (fare, see below).

The *First Platform* is 190 ft. above the ground and has an area of about 5860 square yards. — The *Second Platform*, 32 yds. square, at the height of 380 ft., is occupied by a glass-covered hall, and the reservoir of the hydraulic lifts. At 680 ft. is a kind of landing-place or floor. Even as it approaches the top the tower is 33 ft. square. — The *Third Platform*, at the foot of the double lantern which terminates the tower, 904 ft. from the ground, supports a glass pavilion, 54 ft. square, capable of holding 800 people. The *Lantern* rises 79 ft. higher. A staircase ascends within it to a circular balcony, 16½ ft. in diameter, above which again is the electric light, which is seen at night for a distance of 45 miles. — There are in all 1792 steps from base to summit: to the first platform 350 (7-8 min.), thence to the second 380 (10 min.), and thence to the top 1062.

The *Ascent* of the tower is recommended only in clear weather. The tower is open daily from 10 a.m. till dusk, from March to November (in winter, see below). It contains two restaurants (bargain advisable), a 'brasserie', buffets (on the 2nd and 3rd platforms), a theatre, etc. Visitors ascend to the second platform by staircases or lifts (*ascenseurs*); beyond that by the lift alone. The staircases to the first platform are in the W. and E. legs of the tower; those to the second platform in the others. The *Charge* is the same for the staircases or lifts: to each of the first two platforms 1, to the 3rd 2 fr. (*i.e.* in all 4 fr.); on Sun. and holidays ½ and 1 fr.; children half-price on week-days only. On Sun. and holidays there is no guarantee that all visitors can ascend to the top. — The terrace of the 4th story is open to the public on Sun., Mon., Wed., and Thursday. — In winter visitors are allowed to ascend the staircases to the first two platforms, daily from 12 till dusk (1 fr.).

The **View* from the top is very extensive, but varies greatly with the state of the atmosphere. In certain directions it extends for 55 M. in a direct line, *i. e.* beyond the limits to the N. and S. of the map at p. 350. To the S.W., for example, we may see as far as Chartres, to the N.E. as far as Villers-Cotterets. The view from the first two platforms is bounded by the hills surrounding Paris.

The Champ-de-Mars between the Eiffel Tower and the Galerie des Machines is now occupied by buildings of the *Exposition Universelle de 1900*.

The old **Galerie des Machines**, at the end of the Champ-de-Mars, is an enormous hall built by *Dutert* and *Contamin* for the Exhibition of 1889. It is 450 yds. long, 165 yds. broad, and 160 ft. high, and its glass-roof has a span of 374 ft. The central part, which was altered for the Exhibition of 1900, originally consisted of a single nave 125 yds. in width, between two galleries of two stories. At

present the centre is occupied by a *Salle des Fêtes* with accommodation for 25,000 persons. In front, towards the Champ-de-Mars, is the Palais de l'Electricité mentioned in the Appendix. The ribs of the roof of the Galerie des Machines spring from the ground, where their lower ends rest upon cast-iron sockets, embedded in masses of masonry resembling the piers of a bridge. The main entrance is on the side next the Hôtel des Invalides, and there are other entrances at both ends.

The **Ecole Militaire** (Pl. R, 10; *I*), an imposing edifice by *Gabriel*, situated a little to the S.W. of the Invalides and covering an area of 26 acres, was founded in 1751 by Louis XV., 'pour y élever cinq cents gentils-hommes dans toutes les sciences nécessaires et convenables à un officier'. In 1792 it was converted into barracks, but it is now the seat of the *Ecole Supérieure de Guerre*. The principal part, on the N.W. side, presents a palatial appearance and is $^1/_4$ M. in length. The Corinthian portico in the centre is surmounted by a quadrangular dome. The wings were added in 1855. The chapel resembles that of the palace of Versailles. The public are not admitted to the Ecole without special permission.

13. The Southern Quarters.

Tuesday, Thursday, and Saturday are the best days for this excursion for those who wish to visit the collections in the Ecole Supérieure des Mines, whither we may proceed from the cemetery of Montparnasse. On Saturday a visit to the Gobelins may be included; and in that case we may avail ourselves of the public conveyances plying along the Rue Gay-Lussac and the Boul. Montparnasse and from the Porte Royale (comp. Pl. in the Appx.). — Or we may proceed direct to the Cimetière Montparnasse (Omnibus *V*) or to the Parc Montsouris (tramways to Montrouge). — With a visit to the Parc Montsouris an excursion on the Ligne de Sceaux (p. 350) may also easily be combined. — Luncheon may be taken near the Gare Montparnasse or near the Luxembourg (p. 19).

I. FROM THE LUXEMBOURG TO THE OBSERVATOIRE AND THE CEMETERY OF MONTPARNASSE.

Palais du Luxembourg, see p. 255. Continuing to ascend the Boul. St. Michel beyond the Luxembourg Garden, we pass on the right the **Ecole Supérieure des Mines** (Pl. G, 19; *IV*), which possesses a valuable **Musée de Minéralogie, de Géologie, et de Paléontologie* (open on Tues., Thurs., and Sat., 1-4).

The entrance is in the middle, by the second iron gate. In the vestibule are fine carved specimens of Siberian graphite. The staircase is adorned with paintings of places of geological celebrity, by *Hugard*.

The two small rooms adjoining the entrance and a third beyond the staircase to the second floor make a small mineralogical museum of themselves, forming a 'résumé' of the large collection. Some artificial minerals are also exhibited here. In the second room, at the end opposite the entrance, is a Cape diamond embedded in a fragment of rock.

The mineralogical and geological collections occupy fifteen rooms or sections on the first floor. The glass-cases are numbered from the S.

end (left on entering), and the principal objects are labelled. The first 3 sections are devoted to geology. The unnumbered cabinets round the walls contain special collections illustrating particular districts and large unclassified specimens. A room to the right of the 3rd section contains the Delessert Collection, another résumé of the general collection. The mineralogical collection, in the 8 following sections, is classified in the order of the composition of the specimens, beginning with silica and ending with the metals. In the glass-cases round these rooms is an important collection of French natural products (arranged by departments), used in manufactures. — Among the more interesting specimens may be mentioned the fine samples of Siberian graphite; in the section next the entrance, Cases 18-23: emeralds, garnets, tourmalines, and topazes; opposite the staircase to the 2nd floor, Cases 39, 40: sapphires, rubies, and cymophanes; in the last section but one, Cases 15 and 16 of the series by the windows: specimens of sulphur and diamonds.

The palæontological collection, on the second floor, is arranged zoologically, and contains many interesting and valuable curiosities.

The garden of the Luxembourg has been considerably reduced in extent since 1867. The central *Allée de l'Observatoire*, however, has been reserved and converted into a promenade, embellished with marble groups representing Dawn (by Jouffroy), Day (by Perraud), Evening (by Crauk), and Night (by Gumery). On the right, near the garden, is the *Lycée Montaigne*. At the corner is the *Ecole Coloniale*, built in the Moorish style in 1895-96. Farther on are the *Ecole de Pharmacie*, by Eug. Rigault (with statues of Vauquelin and Parmentier and frescoes by *Besnard* in the corridor of the groundfloor), and the *Clinique d'Accouchement*.

At the S. end of the promenade rises the handsome ***Fontaine de l'Observatoire** or *du Luxembourg* (Pl. G, 19), erected in 1874 from designs by *Frémiet*, adorned with eight sea-horses, a group of four allegorical figures bearing an armillary sphere, by *Carpeaux*, and water-spouting dolphins and tortoises. To the E. is the cupola of the Val-de-Grâce (p. 286).

In the Carrefour de l'Observatoire (Pl. G. 19) is a monument, by Puech, to *Francis Garnier* (1839-73), the explorer and conqueror of Tonkin. The *Statue of Ney*, to the right of the Carrefour, marks the spot where the marshal was shot on 7th Dec., 1815, in accordance with the sentence pronounced by the Chamber of Peers on the previous evening. The statue in bronze, by *Rude*, erected in 1853, with its forced attitude and open mouth, is not a successful work. To the left are a station on the new branch of the Ligne de Sceaux (p. 350), which passes below the Boulevard, and the *Bal Bullier* (p. 37), gaudily fitted up in terracotta, with the appropriate inscription: 'Saltavit et placuit'.

In the Rue St. Jacques, on the other side of the Boul. St. Michel, is the church of *St. Jacques-du-Haut-Pas* (Pl. G, 19; *V*), of the 17th century.

Adjoining this church is the *Institution des Sourds-Muets* (admission on Tues., 2-4 p.m., by permission of the director), the court of which contains a statue of the *Abbé de l'Epée*, the founder, by Félix Martin, a deaf-mute, and an elm-tree, 100 ft. high, said to have been planted in 1605, and probably the oldest tree in Paris. The institution contains a small special museum.

The Rue de l'Abbé-de-l'Epée leads between the church of St. Jacques and the Deaf and Dumb Institution to the Rue Gay-Lussac, No. 41 in which is the *Musée Pédagogique*, open on Thurs. from 10 a.m. to 4 or 5 p.m. It comprises a *Musée des Poupées*, showing the costumes of the ancient provinces of France and of several foreign countries.

In the Rue St. Jacques, farther on, we observe the —

Val-de-Grâce (Pl. G, 19), formerly a Benedictine nunnery, founded by Anne of Austria, mother of Louis XIV., in accordance with a vow, but converted into a military hospital in 1790. The *Church*, designed by *Fr. Mansart*, and erected in 1645-66, is a handsome building. The court in front of it is embellished with bronze statues of the two *Barons Larrey* (father and son), the famous surgeons, by David d'Angers and Falguière. Above the façade, with its Corinthian and composite columns, rises the handsome dome, a reduced copy of that of St. Peter's at Rome, 53 ft. in diameter, and 133 ft. in height, flanked with four towers which also terminate in domes. — The Interior is somewhat bare. The coffered vaulting and the high-altar, with its canopy borne by spiral columns, are copies of those of St. Peter's at Rome. On the dome is painted a celebrated, but badly preserved, fresco by Pierre Mignard (d. 1695), representing the glory of the blessed. The marble group on the high-altar is a copy of Mich. Anguier's group in St. Roch (p. 85), which was formerly here. — This church contains the tomb of Queen Henrietta, wife of Charles I. of England, over whose remains a famous funeral oration was pronounced by Bossuet. It was also the burial-place of members of the royal family of France and princes of Orleans.

A little farther on, the Rue St. Jacques crosses the *Boulevard de Port-Royal*, in which are the *Maternity Hospitals* of *Baudelocque* and *La Maternité*, and the *Hôpital du Midi* or *Ricord*. In front of the last is a *Statue of Dr. Ph. Ricord* (1800-1889), by E. Barrias.

Beyond the Carrefour de l'Observatoire the *Avenue de l'Observatoire* leads to the observatory.

The **Observatoire** (Pl. G, 19, 20), an institution of great reputation, occupying a building which has repeatedly been enlarged, was founded in 1672. The meridian of Paris (2° 20′ 9″ E. of Greenwich) runs through the centre of the building, and the latitude of the S. façade is held to be that of Paris (48° 50′ N.). The copper dome, to the left, containing a large parallactic telescope, is 42 ft. in diameter, and is constructed so as to revolve round its vertical axis. The *Astronomical Museum* is shown on the first Saturday of each month at 2 p.m. precisely, by permission of the director (obtained on written application, with stamp for reply). — In front of the façade is a *Statue of Le Verrier* (1811-77), the astronomer, by Chapu.

From the Carrefour we follow, to the right, the *Boulevard Montparnasse*, which leads to the station of that name, crossing the *Boulevard Raspail*, which when complete will run from the Boul. St. Germain (Pl. R, 17; *IV*) to the Place Denfert-Rochereau (p. 288),

skirting the Cemetery of Montparnasse. In this street, to the left, at the corner of the Boulevard Edgar-Quinet, is a bronze statue, by Morice, of *Raspail* (1794-1878), the famous chemist and democrat.

The **Cemetery of Montparnasse,** or *Cimetière du Sud* (Pl. G, 16), has its principal entrance in the Boulevard Edgar-Quinet. This is the third of the great Parisian burial-grounds. It was laid out in 1824, but is uninteresting compared with the cemeteries of Père Lachaise and Montmartre. Adm., see p. 180. It is divided into two parts by the Rue Gassendi, which runs from the corner of the Boul. Edgar Quinet to the Square de Montrouge.

The cemetery is divided by walks into large oblong sections, so that the visitor will easily find his way. The chief walks are the Avenue Principale, beginning at the entrance; the Avenue du Boulevard and Avenue du Nord, the first and second transverse avenues; then the Avenue Transversale properly so-called; the Avenue du Midi, at the end; and the Avenues de l'Ouest and de l'Est, at the sides. A plan of the cemetery may be seen at the beginning of the main avenue, to the left.

Near the entrance, on the left *Aristide Boucicaut* (d. 1879), founder of the Bon-Marché; on the right, family of *Henri Martin* (d. 1883), the historian. Behind it, a space enclosed by a railing is the burial-place of the sisters of charity, among whom lies *Soeur Rosalie Rendu*, who was decorated by the Legion of Honour in recognition of her devoted labours in the Crimea. *General Petit* (d. 1856), sarcophagus with column and bronze bust, by Boitel. — At the beginning of the Avenue du Nord, to the right, *Pierre Larousse* (d. 1875), author of the 'Dictionnaire Universel du dixneuvième siècle', a handsome monument with a bronze bust by Perraud.

In the main walk, at the corner to the left, *Léontine Spiegel* (d. 1860), with a statue in white marble. At the corner, before we reach the second walk beyond the last monument: *Henri Grégoire* (d. 1831), deputy to the States General, one of the first of the clergy who swore fidelity to the new constitution in 1790, afterwards Bishop of Blois, member of the Council of Five Hundred in 1795. In 1815 he was deprived of his bishopric by Louis XVIII., and excluded from the Institut (p. 245), of which he was a member, and on his death the Archbishop of Paris refused his remains Christian burial, as he had declined to retract his oath.

At the Rond-Point, a *Monument de Souvenir*, commemorating those who have no other monument. Then, on the right: *Desenne* (d. 1827), designer, a bronze bust; *Deseine* (d. 1822), the sculptor; *Orfila* (d. 1853), the physician, with a medallion.

Farther up, to the right of the principal avenue: *Chaudet* (d. 1810), sculptor, a chapel. The tower at the end, to the right, is an old mill, belonging to a convent of Frères de St. Jean-de-Dieu. — Beside the avenue, near the Rond-Point, to the right as we return: *Mme. de Mussy* (d. 1880). Between a Gothic chapel and the avenue, *Gérard* (d. 1837), painter, pyramid with a medallion and bas-reliefs. Then, *Rude* (d. 1855), sculptor, with a bust and bas-relief by Cabet.

Transverse avenue on the same side, on the left: *Ottavi* (d. 1841), deputy, with a bust; to the right, *Besnard* (d. 1842), theologian, with a medallion by David d'Angers.

Avenue de l'Est: *H. de Mylius* (d. 1866), general; a large monument with a bust in bronze. Farther up, to the right: *Le Verrier* (d. 1877), the astronomer. The walk at the end, to the left, also contains some interesting monuments; *Dumont* (d. 1884), sculptor, with bust by C. J. Thomas.

The newer part of the cemetery is on the other side of the Rue Gassendi (see above). Towards the centre, at the corner of the Ave. Thierry and the Ave. Transversale, rises a large monument to *Soldiers* who have died in defence of France. Opposite is one to *Firemen* who have perished in the execution of their duties. In re-descending the Avenue Thierry, to the right: *Col. Herbinger* (d. 1886); bust and relief by Etex. To the left,

G. Jundt (d. 1884), the painter, with bronze bust and statue by Bartholdi.

We return to the older part of the cemetery, and follow the Avenue du Nord. On the left, *J. Moulin*, French consul in Saloniki (murdered in 1876). On the right: *Th. Olivier* (d. 1853), founder of the Ecole Centrale des Arts et Manufactures, with a medallion. In the centre of the plot, *Alb. Dumont* (d. 1884), archæologist; stele and bust, by Thomas.

In the adjoining part of the Avenue de l'Est, to the right, rises a rock with a medallion, marking the grave of *Aug. Dornès*, 'représentant du peuple', who was killed by the insurgents in June, 1848. To the left, *Boulay de la Meurthe* (d. 1840), member of the Council of Five Hundred, president of the legislative section of the Conseil d'Etat, and minister under Napoleon I., with a bust by David; *Boulay* (d. 1858), son of the last, deputy, vice-president of the republic in 1849, president of the Conseil d'Etat, and senator. Then, in the Avenue de l'Est, on the right: *Hipp. Lebas* (d. 1867), architect. — At the end of the Avenue de l'Est, to the right: **Mme. Collard-Bigé* (d. 1871), a Renaissance temple with a statue by Franceschi. Adjacent: *Duban* (d. 1870), architect, with a medallion; opposite, *Caruelle d'Aligny* (d. 1871), painter; bust by Etex.

Between the avenues, near the office at the entrance, **Comte de Gasparì* (d. 1879), consul in Venezuela, with a bronze bust; *Perraud* (d. 1876), sculptor, with bust. In the Avenue du Nord, to the left, *Jacques Lisfranc* (d. 1847), surgeon and professor, with a bust and reliefs by Elshoecht.

There are also several interesting monuments on the other side of the principal avenue. Not far from the entrance is a division set apart as a *Jewish Cemetery;* there is another in the S.E. corner of the other part of the cemetery. — In the Avenue de l'Ouest, near the middle, on the right: *Dumont d'Urville* (d. 1842), a distinguished admiral.

The *Parc Montsouris* may be reached direct from the cemetery by turning to the right and skirting the cemetery to the Place Denfert-Rochereau (see below). Those bound for the Gobelins return to the Boul. Montparnasse (tramway to the Bastille).

The **Gare Montparnasse** (Pl. G, 16), in the boulevard of the same name, lies not far from the cemetery (comp. p. 26). — To the E., on the N. side of the boulevard, stands the church of *Notre-Dame-des-Champs*, built in 1867-75 in a pseudo-Romanesque style.

In the Rue Dutot, about $^1/_2$ M. to the S.W. of the Gare Montparnasse, is the **Pasteur Institute** (Pl. G, 13), founded by the eminent scientist of that name for the study of microbes and protective vaccination. Patients are treated for hydrophobia daily after 10.30 a.m. on simple application. Virus against diphtheria is prepared at a branch-establishment at Villeneuve-l'Etang (p. 327) and is sold by chemists. In front of the Institute is the statue, by Truffot, of Jupille, the shepherd, struggling with a mad dog. (Jupille is now the concierge of the establishment.) *Pasteur* (1822-90) is buried beneath the platform in a spacious crypt, adorned with marble and mosaics; visitors are admitted on the 1st and 3rd Sat. in each month from 1 to 4 p.m. Opposite are a new *Institute for Infectious Diseases* and a large *Biological Laboratory* belonging to the Pasteur Institute.

II. FROM THE CARREFOUR DE L'OBSERVATOIRE TO THE PARC MONTSOURIS.

From the Avenue de l'Observatoire the Rue Denfert-Rochereau leads to the S., passing the *Hospice des Enfants Assistés* (foundlings), to the *Place Denfert-Rochereau*, formerly *Place d'Enfer* (Pl. G, 17), adorned with a huge lion in black, hammered copper, by *Bartholdi*, a replica of that erected at Belfort. Here also converge the *Boulevard Raspail* (p. 286), to the right (N.W.), leading to the cemetery of Montparnasse; to the left the *Boulevard Arago*, run-

ning to the E. to the Avenue des Gobelins (p. 270), and the Boulevard St. Jacques, which is continued by the Boulevard d'Italie to the Place d'Italie (p. 270). In the Boul. Arago is a bronze statue, by Oliva, of *François Arago* (1786-1853), the astronomer.

The Place Denfert-Rochereau still contains two pavilions belonging to the old city 'barrière'; their friezes are worthy of notice. In the square beside the pavilion on the left is a statue, by Al. Charpentier, of *Charlet* (1792-1845), the painter. — In the court of that on the right is one of the chief entrances to the *Catacombs*.

The **Catacombs** were formerly subterranean quarries, worked as far back as the Roman period, and yielding a soft kind of limestone which hardens on exposure to the air. Visitors are admitted to the Catacombs at intervals (generally the 1st and 3rd Sat. of each month) by the special permission of the Directeur des Travaux, Hôtel de Ville. Each visitor must carry a torch, which may be bought at the entrance (50 c.), with a guard of cardboard to protect the clothes from the melting wax. Overcoats and thick shoes are desirable. The visit occupies about 1 hr., and the exit is made at No. 92, Rue Dareau, near the Avenue Montsouris (Pl. G, 17-20).

The Catacombs extend under a great part of the quarters on the left bank. Several streets in the S. quarters of Paris, situated above these quarries, having begun in 1774 to show symptoms of sinking, steps were taken by government to avert the danger by constructing piers and buttresses where the upper surface was insufficiently supported. About the same time the Council of State ordered the removal of the bodies from the Cemetery of the Innocents, and others, which were closed at that period, to these subterranean quarries. The quarries were accordingly converted into a vast charnel-house, and called *Catacombs*. During the Revolution and the Reign of Terror, immense numbers of bodies and bones brought from various quarters were thrown in confused masses into these cavities; but in 1810 a regular system was organised for the more seemly disposition of these remains and the preservation of their resting-place. The galleries and different compartments are completely lined with human bones and skulls, carefully arranged, and representing, it is said, six million bodies. The other chief points of interest are the foundations of the Aqueduct of Arcueil (p. 350); a spring called the 'Fontaine de la Samaritaine'; a crypt with an altar; a small monument known as the 'Sepulchral Lamp'; the Tomb of Gilbert, a cenotaph; and various inscriptions.

Beyond the pavilions is the *Gare de Paris-Denfert*, formerly called the *Gare de Sceaux*, but no longer the chief station in Paris for the line to Sceaux (see pp. 25, 358).

From the Place Denfert-Rochereau the Avenue Montsouris leads past this station direct to the Parc de Montsouris (see below). A more interesting, though slightly longer, route follows the *Avenue d'Orléans* to the right, along which the tramway runs. This traverses the Montrouge quarter, properly called the *Petit-Montrouge*. The *Grand-Montrouge* is a village outside the fortifications.

The second street to the right leads from the Avenue d'Orléans to the Square de Montrouge (Pl. G, 17), with the *Mairie of the 14th Arrondissement*. The square is embellished with a marble bust of the Republic, by *Baffier;* and with bronze figures of a Torch Bearer by *Steüer*, a Horse attacked by a tiger by *Fratin*, and an Auvergnat Peasant by *Mombur*.

Farther on, at the corner of the Avenue d'Orléans and the Avenue du Maine, is the church of *St. Pierre-de-Montrouge* (Pl. G, 17), a neo-Romanesque edifice, with a lofty tower terminating in a lantern.

The **Parc de Montsouris** (Pl. G, 21), completed in 1878, affords

an attractive public promenade for the S. side of the town, but is smaller and less picturesque than the Buttes-Chaumont on the N.E. side. It is about 40 acres in area, adjoins the fortifications, and is intersected by the Sceaux and Ceinture lines of railway. On the highest ground stands a reproduction of the *Bardo*, or palace of the Bey of Tunis, a picturesque Moorish edifice, now used as an observatory. At the foot, at the entrance from the avenue, is a bronze figure representing '1789', by *Aug. Paris*. Higher up are the Straw Binder and a Desert Drama, bronzes by *Louis Pierre* and *Gardet*. To the left, near the Sceaux railway, is an *Obelisk* erected to *Colonel Flatters* and his companions, slain by the Touaregs in 1881, while making surveys with a view to the construction of a railway through the Sahara. At the foot of the hill is a lake fed by a small cascade. Above the lake, in front of a pavilion, is a marble group by *Etex* ('Les Naufragés'); and to the E. of the Observatory is the Old Mother, a bronze group by *J. Escoula*. The park commands an extensive view of Paris, particularly of the hill of Ste. Geneviève (Panthéon) and the valley of the Bièvre. Beyond the precincts of the city, to the S.E., are the *Hospice* and *Fort de Bicêtre*. — A military band plays in this park on Sun. in summer (p. 38).

To the W., by the principal entrance to the park, lies the large **Réservoir de la Vanne**, 7½ acres in area, with sides built of solid stone, 10 ft. thick, and capable of holding nine million cubic feet of water. Fully one-third of the quantity is supplied daily by a conduit, 7 ft. in diameter and about 100 M. in length, which brings to Paris the water of the Vanne, a stream rising in Champagne, about 9 M. from Troyes. Visitors are admitted to inspect the reservoir; entrance in the Rue de la Tombe-Issoire.

The reservoir has two stories, the upper one containing the principal supply, the lower a reserve supply. The latter is shown by one of the employees (fee), but as the vast interior is illuminated only by the light carried by the guide, the visitor receives but an imperfect idea of the boldness of the gigantic construction, with its massive walls and innumerable piers supporting the weight of thousands of tons of water. The top of the reservoir is vaulted over and covered with turf: the visitor may ascend to see the water issuing from the upper basin in a copious stream, the purity of which is secured by bringing it direct from the source through the covered conduit.

About 250,000,000 fr. (10,000,000*l.*) have recently been spent on the water-supply of Paris, and 50,000,000 fr. are still to be spent. The reservoirs of the Vanne, of the Dhuis (p. 187), and of the Avre (p. 295) afford in ordinary times a supply of 22 gallons per head of the population; but in summer there is an occasional scarcity, and an addition to the supply is about to be obtained from the *Loing* and the *Lunain*, a tributary and sub-tributary of the Seine. The plan of having recourse to the Lake of Geneva has been mooted.

The Rue Beaunier, opposite the entrance to the reservoir, leads back to the Avenue d'Orléans, which it joins near a station of the tramway (TG) to the Gare de l'Est (p. 26) and also near the *Montrouge Station* on the Chemin de Fer de Ceinture (Appx., p. 34).

We may now return by the *Chemin de Fer de Ceinture* from Montrouge or the Parc Montsouris viâ Auteuil, to the Gare St. Lazare (comp. Appx., p. 34), in the centre of the town.

14. St. Cloud, Sèvres, and Meudon.

I. FROM PARIS TO ST. CLOUD.

By Railway. — The *Ligne des Moulineaux*, running in a loop between the *Gare St. Lazare* (Pl. B, 18) and the new *Gare des Invalides* (Pl. R, 14; *II*), is recommended owing to the convenient situation of its stations at St. Cloud and Sèvres. Trains start hourly or oftener from one or other of the above termini; to St. Cloud, 30-45 min. (fare 75 or 50 c.), to Sèvres, 30-45 min. (90 or 60 c.). — The *Ligne de Versailles Rive Droite* has its station less conveniently situated in the upper part of St. Cloud (comp. Plan, p. 294): 9½ M., in 21-34 min.; fare 75 or 50 c.; no reduction on return-tickets.

Ligne des Moulineaux, from the *Gare St. Lazare*. The train passes under the bridge of the Place de l'Europe. To the right is the goods-station, on the level of the bridge, to which the trucks are raised by elevators. We pass through a short tunnel. To the left is the Chemin de Fer de Ceinture. The fortifications are then traversed. — 3 M. *Clichy-Levallois*. *Clichy*, to the right, with numerous factories, has 33,900 inhab.; *Levallois-Perret*, to the left, adjoining Neuilly, has 47,300 inhab., largely workmen and employees. Racecourse, see p. 38 and Plan of Paris (B, 4-7). The train crosses the Seine.

3¾ M. **Asnières** (*Cafés* and *Restaurants* at the bridge and at the station), a village on the left bank of the Seine, with 24,300 inhab., is a favourite resort for boating and other amusements in summer. The lines to Argenteuil (p. 341), St. Germain-en-Laye (p. 326), and Rouen (p. 396) diverge here to the right, and the St. Cloud line describes a wide curve to the left.

Tramways. — Two tramway-lines lead from the Place de la Madeleine, at Paris, to Asnières. One, running to the N.E. of Levallois-Perret (see above), crosses the bridge near the railway, and halts in the centre of Asnières. The other runs through **Clichy** (see above) and crosses the second bridge below the railway-bridge, ½ M. from the centre of Asnières. This second line is continued to **Gennevilliers** (7400 inhab.), in the peninsula of that name. Part of the liquid brought hither by the great sewers of Paris (p. 64) is used as manure for the market-gardens here, the rest being carried under the Seine to be utilized for a similar purpose in the district between the river and the forest of St. Germain (p. 333). — The tramway from *Levallois-Perret* halts on the opposite bank and communicates with Asnières by means of a steam-ferry (5 c.), above the railway-bridge.

4½ M. *Bécon-les-Bruyères*. Branch to La Garenne (p. 326) viâ *Les Vallées*.

5 M. **Courbevoie**, a town with 20,100 inhab., contains numerous laundries, like other places on the Seine near Paris. The long

† This section may be detached from the rest of the volume by opening the latter sharply before the Map and after the Index and running a sharp pen-knife down the gauze to which the sheets are fastened.

building to the left of the station is a barrack erected by Louis XV. for his Swiss Guards. Beyond the station the line crosses an avenue that forms the direct continuation of the Avenue de Neuilly (p. 155). The Arc de Triomphe appears, 2½ M. distant. A rondel near the railway is embellished with a bronze group by Barrias, commemorating the *Defence of Paris*. Courbevoie is united with Paris by special tramways and the tramway to St. Germain-en-Laye (comp. Appx. and p. 328).

6 M. *Puteaux*, with 19,950 inhab., chemical and dye-works, artillery works, etc., is united by a bridge across the Seine with the Bois de Boulogne and Neuilly. — The Ligne des Moulineaux diverges here from the line to St. Cloud and Versailles (see below). We obtain a comprehensive view of Paris, the Bois de Boulogne, and the Seine. To the S. are the woods of Meudon and Clamart. The line descends to the Seine, traversing a short tunnel.

7½ M. *Suresnes-Longchamp* is the station for Suresnes and the racecourse of Longchamp in the Bois de Boulogne (p. 162). **Suresnes** (*Cafés-Restaurants* at the bridge), a village with 9050 inhab., at the base of Mont Valérien, was the scene of the conferences resulting in the adoption of Roman Catholicism by Henri IV. A 'Rosière' is crowned here on the Sun. nearest Aug. 21st. The handsome *Mairie* (1887-1889) is in the Rue du Mont-Valérien. A bridge crosses from Suresnes to Longchamp (p. 162). There is another station on the line from St. Cloud to Versailles (¼ hr.; see below).

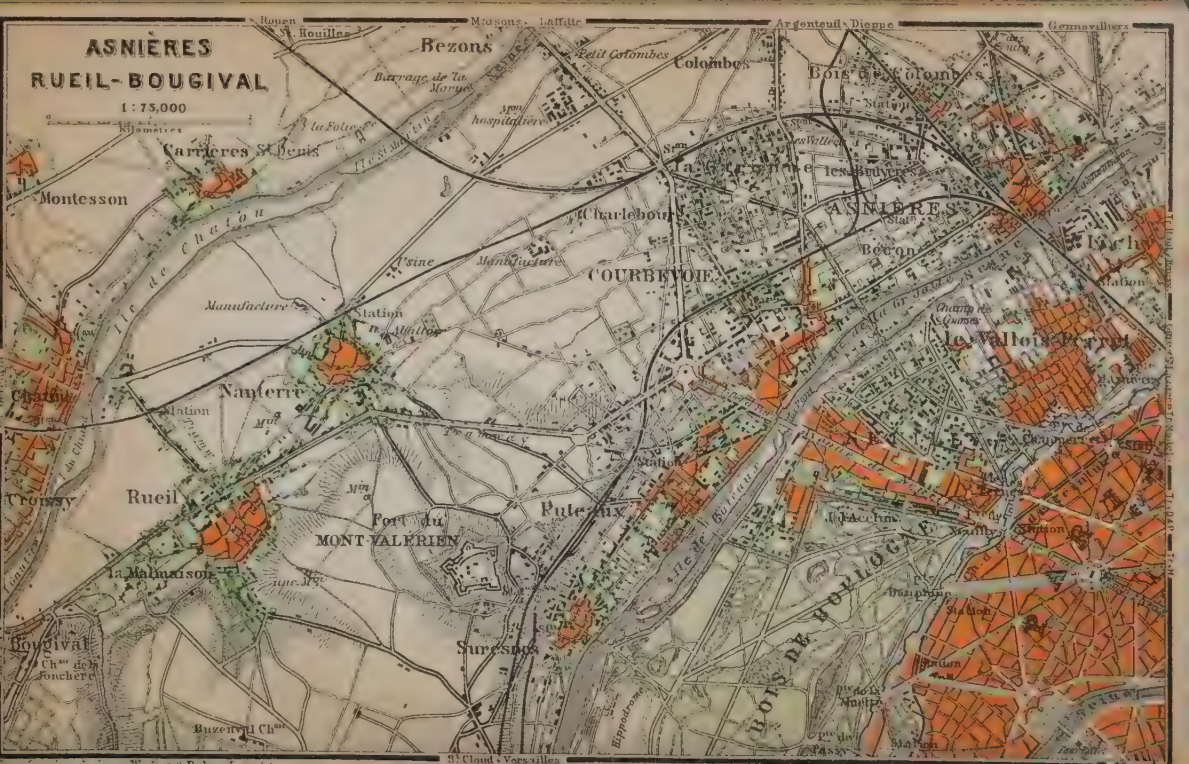
Mont Valérien is crowned by the most important of the defensive forts around Paris, 650 ft. above the Seine. In 1870-71 Mont Valérien played a prominent part in both the sieges of Paris. Admission to the fort, which commands a fine panorama, is granted by order only. We ascend by the Rue du Mont-Valérien, take the Rue des Bourets to the right, and then the turning to the left. From the upper station of St. Cloud we ascend by the road below the station. Photographing or making notes forbidden.

9½ M. **St. Cloud,** station *Pont-de-St-Cloud* (p. 294).

The line passes through a tunnel and a cutting, passes Boulogne (to the left), and skirts the park of St. Cloud (on the right), in which the cascade is visible. — 10 M. **Sèvres** (p. 297), station *Pont-de-Sèvres*, in a cutting near the porcelain-factory (p. 297). — The station of *Bellevue-Funiculaire* lies at the foot of a small cable-railway to Bellevue (p. 298). — 11 M. *Bas-Meudon* (p. 298).

12 M. *Les Moulineaux*, a dependency of Issy (p. 296), on the left bank opposite Billancourt.

To the right are Issy and the new line to Versailles viâ Viroflay. We now pass under the Chemin de Fer de Ceinture, enter Paris, and stop at the stations of *Javel* (at the Pont d'Auteuil; p. 172), *Pont Mirabeau* (p. 172), *Pont de Grenelle* (p. 172), *Avenue de la Bourdonnais* (station for the Champ-de-Mars), and *Pont de l'Alma*. Then, beyond a deep cutting (covered during the Exhibition of 1900), we reach the *Gare des Invalides* (p. 274).


ASNIÈRES
RUEIL-BOUGIVAL
1 : 75,000
Kilomètres
Rouen
St Rouilles
Maisons-Laffitte
Argenteuil
Dieppe
Gennevilliers
Bezons
Barrage de la Monyes
Petit Colombes
Colombes
Bois de Colombes
Carrières St Denis
Montesson
Ile de Chatou
Charlebourg
COURBEVOIE
ASNIÈRES
Bécon
Manufacture
Usine
Station
Nanterre
Chatou
Rueil
Tronsy
Fort du MONT-VALÉRIEN
Puteaux
La Malmaison
Bougival
Ch.au de la Jonchere
Suresnes
Buzenval Ch.au
Bois de BOULOGNE
Hippodrome
St Cloud
Versailles
Passy

LIGNE DE VERSAILLES (RIVE DROITE) from the *Gare St. Lazare.* — To (6 M.) *Puteaux*, see p. 292. — 7½ M. *Suresnes* (p. 292); the station is in the upper part of the village, nearer Mont Valérien. 9½ M. **St. Cloud,** station *Montretout* (p. 294). The station is situated above the town, which is reached by steep streets, near the new quarter of *Montretout* (p. 295).

By Steamboat. This route is pleasant in fine weather. Steamers start every ¼ hr. in summer, but less frequently at other seasons. The journey takes 1 hr. with and 1¼ hr. against the stream; fare 20 c., on Sun. and holidays 40 c.; from Suresnes to St. Cloud (2 M.) on Sun., 25 c. The hour at which the last steamer starts is posted at the piers. — Travellers who start in the afternoon should visit the factory at Sèvres on the outward journey.

The steamboat starts from the *Pont-Royal*, on the Louvre side. Table of stations, etc., in the Appendix. For the principal buildings on the banks within the city, see the Plan in the Appendix. On both sides rise the buildings of the Exhibition of 1900; to the right, below the Pont de l'Alma, is 'Old Paris' (p. 165). — At the lower end of the *Ile des Cygnes* is Bartholdi's statue of Liberty enlightening the world (p. 172). Fine view to the left, on quitting Paris, of the hills of Meudon and St. Cloud. — To the left is the Ligne des Moulineaux, with Issy (p. 302) beyond it. We pass the *Ile St. Germain*, with its military stores. *Les Peupliers* and *Billancourt*, to the right, adjoining Boulogne (see below). To the left, *Les Moulineaux* (p. 292). The steamer steers between the Ile St. Germain and the *Ile Séguin*, on which is a pigeon-shooting ground. — *Bas-Meudon* (pier); ascent to Meudon, see p. 305. — *Funiculaire-Bellevue* (pier), see p. 298. *Sèvres* (p. 303). To the left, beyond the bridge, is the Porcelain Factory (p. 303). *Boulogne* (pier), to the right (see below); then the Grande Cascade, and the bridge and pier of *St. Cloud* (p. 294). — The steamboat goes on to *Suresnes* (Bois de Boulogne; p. 292).

By Tramway. 6 M. From the *Quai du Louvre* by the united lines to *St. Cloud* and to *Sèvres and Versailles (TAB;* see Appx.), starting every ½ hr. or oftener, in 40 min.; fare, inside 50 c., including correspondance, outside 35 c. At the Point-du-Jour the cars separate, the *front car* going on to St. Cloud, the *rear-car* to Sèvres. This tramway-line has correspondance with the Paris omnibuses, but the cars are usually quite full on Sun. and holidays, and in summer on these days it is sometimes difficult to find a seat even at the starting-point of the tramway.

For some distance the road skirts the Seine, passing the Trocadéro (p. 169) and the suburbs of *Passy* and *Auteuil* (pp. 170, 171), with the **Pont-Viaduc d'Auteuil* (p. 172). It then intersects the fortifications (the line to Sèvres and Versailles diverges to the left), traverses *Billancourt*, and turns to the right towards —

Boulogne, a town with 37,400 inhab., which possesses a handsome church of the 14th and 15th cent., restored in 1863 and provided with a spire. In an adjoining square is a statue of Bernard

Palissy (1510-1589), by E. Barrias. Electric tramways run hence to Vincennes and to Montreuil. — The tramway-car now crosses the Seine. To the right, beyond the attractive mansions on the quay, we have a fine view of St. Cloud and Mont Valérien (p. 292). Lower down the river, at the Bois de Boulogne (p. 162), is the foot-bridge of the aqueduct descending from the reservoir of Montretout (p. 295). The terminus is in the Place d'Armes, near the bridge.

St. Cloud. — CAFÉS-RESTAURANTS, many of them expensive: *Pavillon Bleu*, Place d'Armes; *Café-Restaurant du Château*, Place d'Armes and Avenue du Château, déj. 3, D. 3½ fr.; *de la Gare*, Place d'Armes, déj. 2½, D. 3 fr.; *Belvédère*, Quai Président Carnot 12, moderate.

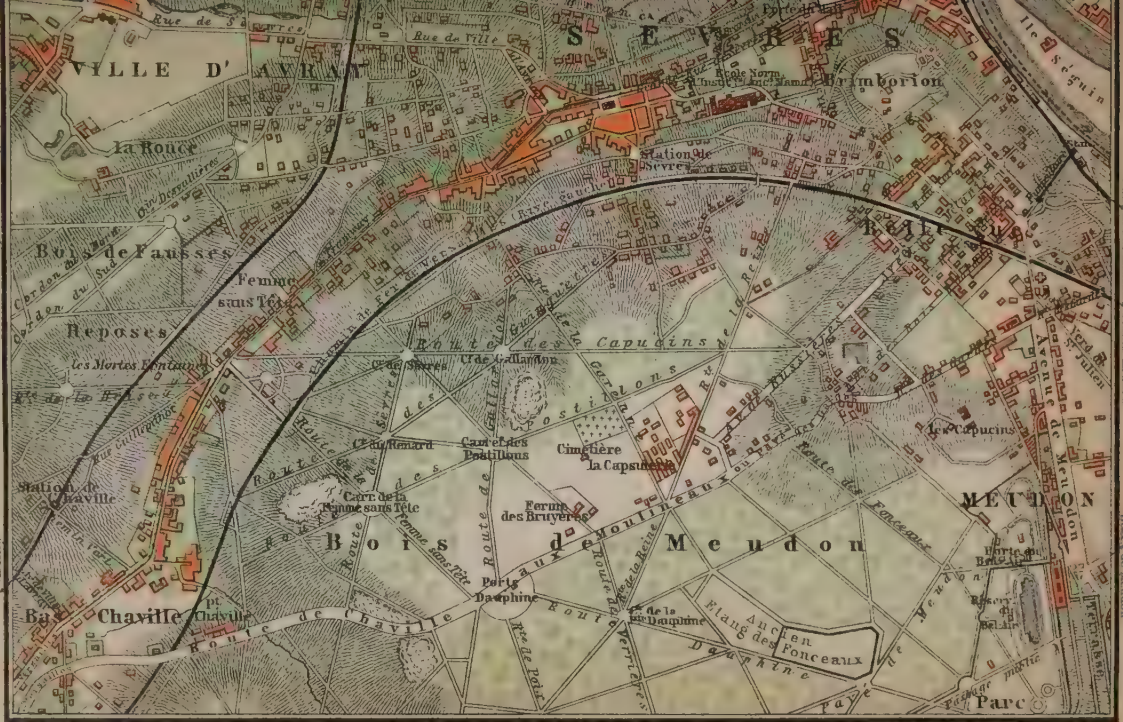
St. Cloud, a small town with 6375 inhab., which owes its name to a monastery founded here by St. Clodoald, grandson of Clovis, and its importance to its ancient château, destroyed in the war of 1870, rises in an amphitheatre on the left bank of the Seine.

The *Palace* was erected in 1572 by a wealthy citizen. In 1658 it was purchased and rebuilt by Louis XIV., and presented by him to his brother the Duke of Orleans. In 1782 it was bought by Louis XVI. for Marie Antoinette. In one of the saloons of the château, called the Salle de l'Orangerie, the Council of Five Hundred once held their meetings. On 9th Nov., 1799, Bonaparte with his grenadiers dispersed the assembly, and three days later caused himself to be proclaimed First Consul. To these reminiscences of the first rise of his power was probably due the marked preference which the emperor always manifested for St. Cloud. On 3rd July, 1815, the second capitulation of Paris was signed at the château, in which Blücher's headquarters were established. Here, too, on 25th July, 1830, Charles X. issued the famous proclamations abolishing the freedom of the press, dissolving the Chambers, and altering the law of elections, which caused the revolution of July. St. Cloud afterwards became the principal summer-residence of Napoleon III. The town and palace, occupied by the Germans during the siege of Paris in 1870, suffered severely; the château and many of the houses were burned down in October, 1870. — Henri III, when besieging Paris in 1589, pitched his camp at St. Cloud, and was assassinated here by Jacques Clément.

From the *Place d'Armes*, at the bridge, two avenues lead to the left, and two streets to the right. One avenue leads to the lower end of the park, the other to the upper end, passing the site of the palace. The streets lead to the town and church. The cafés in the Place d'Armes are frequently visited, especially on Sat. afternoons, by wedding-parties of the humbler classes from Paris.

The *PARK of St. Cloud, 965 acres in area, is the great attraction of the town, and affords a quiet and peaceful retreat from the bustle of Paris. In the lower part is the *Grande Cascade*, designed by Lepautre and Mansart, and adorned with statues of the Seine and the Marne by Adam. The fountains generally play in summer from 4 to 5 or 4.30 to 5.30 on the Sundays on which the Grandes Eaux at Versailles (p. 321) do not play. The '*Jet Géant*', or great jet, to the left of the cascades, rises to the height of 136 ft. A military band plays in the park on Sun. and Thurs. in summer, from 3 to 4 or 3.30 to 4.30 p.m. Carriages are not allowed to enter the park without a ticket (1 fr.), to be obtained at the tobacconist's near the bridge.

St CLOUD & SÈVRES
Echelle de 1:25,000
0
500
1000
Mètres
Suresnes
Suresnes
Bois de Boulogne
Prop.e
Rothschild
Cimetière
Montretout
St CLOUD
Station
Rue de Buzenval
Rue de Garches
Pet.t Garches
GARCHES
Rue de Gouvernement
Hospice
Porte Jaune
Porte de Villeneuve
Station
Allée de Villeneuve l'Etang
le Marais
Rue de St Cloud
Allée de Villeneuve la Garenne
Allée des Allées
le Trocadéro
Terre de Marnes
la Grande Gerbe
Allée de Villeneuve
Chemin de Versailles
Allée de Versailles
Parc de St Cloud
la Brosse
Etoile de Chasse
Allée de la Pyramide
Porte de Villeneuve
Allée de Versailles
Allée de la Fresque
Allée du Parterre
Parterre
Rond Point
Rond Point
Pont de St Cloud
Pont du Jour
Terrasse
Terrasse du château
Cascades
Carré des Marchandises
SEINE
Tr.O Auteuil
Tr.A Pont du Jour
Tr.B
Marly-le-Roi



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The *Palace* formerly stood at the top of the Avenue du Château, to the right as we ascend beside the cascade. A few unimportant remains are all that are left. The site was converted in 1893 into a terrace with gardens. It commands a good view of Paris (see below); another good view is obtained from the *Trocadéro*, or old private garden, on the height to the right. — Rest of the park, see below.

The *Church* of St. Cloud is a handsome modern edifice, by Delarue, in the Gothic style of the 12th century, with a lofty spire. The choir is adorned with mural paintings by *J. Duval-le-Camus*, representing scenes from the life of St. Clodoald. The church also contains some fine stained glass.

Opposite the church are the remains of the abbey where St. Clodoald was interred, and adjacent is a handsome modern *Hôtel de Ville*.

A little above the church is the *Hospice* in a little square, whence we may reach the station of St. Cloud-Montretout (p. 293) by a large flight of steps to the left or by making a slight détour to the right, passing the post-office.

On the plateau beyond the station lies **Montretout**, an extensive and handsome modern suburb of St. Cloud.

To the right of this quarter is the place of the same name, known in connection with the last grand sortie of the garrison of Paris, on Jan. 19th, 1871. A redoubt, established here by the Germans in connection with the heights of *Buzenval*, was captured by the assailants, who even occupied some of the houses of St. Cloud; but they were unable to effect anything against the main position of the Prussians at *Garches* and *La Bergerie*, and were compelled to evacuate the redoubt the same evening, after suffering heavy losses.

At the end of Montretout nearest to Suresnes, to the left of the Boulevard de Versailles, is the **Réservoir de Montretout** or *de l'Avre*, a gigantic work resembling the Réservoir de la Vanne at Paris (p. 290). The aqueduct which feeds this reservoir begins near Verneuil (Eure), 63 M. distant, and for 16 M. of its length runs in subterranean galleries, some of which are 230 ft. below the level of the ground. The water is conveyed to Paris by a subterranean canal, crossing the Seine beneath the new footbridge between St. Cloud and Suresnes.

The *Allée du Château*, which ascends in the Park of St. Cloud to the S. of the terrace on the site of the palace, leads to the summit of a small hill (5 min. from the palace), which commands an admirable *View. Far below flows the Seine; to the left is the bridge of St. Cloud; beyond it the Bois de Boulogne, higher up the river is the small town of Boulogne; to the right is Meudon; in the background is Montmartre, with the Church of the Sacred Heart; from among the houses of Paris rise the Arc de l'Etoile, St. Vincent-de-Paul, the dome of the Invalides, the Palais du Trocadéro, the Eiffel Tower, the Great Wheel, St. Sulpice, the Panthéon, the dome of the Val-de-Grâce, and other buildings.

The broad central avenue (right) which diverges from the top of the hill leads to (3/4 M.) *Ville-d'Avray*, a station on the Versailles railway (p. 293). The Allée du Château, which we have been following, leads in 5 min. more to the small town of *Sèvres*. Visitors to the porcelain-manufactory take the footpath descending to the left (S.E.). — About halfway down is the *Pavillon de Breteuil*, seat of the 'Commission Internationale du Mètre' (no admission).

From St. Cloud to *St. Germain* viâ *Marly-le-Roi*, see p 327.

II. FROM PARIS TO SÈVRES.

By Railway. — *Ligne des Moulineaux*, preferable to the following (comp. below), 10 M., in 30-45 min.; fare 90 or 60 c. — *Ligne de Versailles Rive Gauche*, starting from the *Gare Montparnasse* (p. 26), 6 M., in 25-30 min.; fare 75 or 50 c. The station of this line at Sèvres is in the upper part of the town (comp. the Map), and it is therefore better to alight at *Bellevue* (same fares), between Sèvres and Meudon, which is nearer the porcelain factory. — *Ligne de Versailles Rive Droite* (Gare St. Lazare), 10½ M., in 26-40 min.; fare 90 or 60 c. The station for Sèvres is at *Ville-d'Avray*, at the top of the part of Sèvres to the W. of the park of St. Cloud, about 1 M. from the porcelain factory.

Ligne des Moulineaux, from the Gare St. Lazare, pp. 291, 292.

Ligne de Versailles Rive Gauche. — This line crosses and corresponds with the Chemin de Fer de Ceinture at the (1¼ M.) *Ouest-Ceinture* station (see Appx.). — 2 M. *Vanves-Malakoff*, between Vanves, to the right (see below), and Malakoff (p. 349). On the left and right of the line rise the forts of Vanves and Issy.

3 M. *Clamart.* The station is ½ M. to the N. of the village, to which a tramway plies (10 c.).

Clamart is also connected with Paris by a tramway-line (terminus in the Place St. Germain-des-Prés). This tramway passes **Issy-Les-Moulineaux** (14,000 inhab.), with the Hospice des Ménages, some religious houses, and a small ruined château. The *Champ de Manoeuvres d'Issy*, for the garrison of Paris, lies towards the Seine, near the Ligne des Moulineaux. [Steamboats, see p. 293.] The tramway then skirts the *Lycée Michelet*, in a château of the Condés, built in 1698, and traverses the village of *Vanves* (8740 inhab.).

Clamart, a village with 6300 inhab. and numerous country-houses, is comparatively uninteresting. The *Hospice Ferrari*, a large establishment for old men, is due to the munificence of the Duchess of Galliéra (d. 1888; p. 299). A monument in the Place Marquis commemorates the founders of the *Hospice Schneider* here. The *Bois de Clamart* is part of the Bois de Meudon (p. 299). It may be reached direct from the end of the village (Map, p. 298).

The line skirts the hills above the Seine. Fine view, to the right, of Paris and the river a little before Meudon and at Bellevue. The train crosses the river by a viaduct 120 ft. high.

4½ M. **Meudon,** see p. 298. — 5½ M. *Bellevue*, see p. 298. — 6¼ M. *Sèvres* (see p. 297).

Ligne de Versailles Rive Droite. — To (9½ M.) *St. Cloud-Montretout*, see p. 293. — The train passes through several tunnels. To the right diverges a branch to Marly-le-Roi (p. 327). Tunnel.

10½ M. *Sèvres-Ville-d'Avray. Sèvres*, see p. 297. The village of **Ville-d'Avray** (**Restaurant de la Chaumière*, rather expensive) is charmingly situated to the right. The *Villa des Jardies*, once occupied by Balzac and the scene of Gambetta's death, is near the railway. A monument, by Bartholdi, with a statue of Gambetta and figures of Alsace and Lorraine, has been erected here, and contains the heart of Gambetta. The *Church* contains models of statues by Pradier, Rude, and Duret, a St. Jerome and several small pictures by Corot, an Ecce Homo by Aug. Hesse, etc. In the middle of the village stands a *Château*, dating from the end of

the 18th century. Near the end of the Rue de Versailles, to the left, are the picturesque *Ponds*. a *Monument to Corot* (1796-1875), in whose paintings they figure so often, and the above-mentioned Restaurant de la Chaumière. Comp. the Map, p. 298.

By Steamer, as for St. Cloud, p. 293.

By Tramway, 7½ M., in 43 min., fare 50 or 35 c. From the *Quai du Louvre* by the united lines to *St. Cloud* and to *Sèvres and Versailles* (*T A B*; see Appx.), see p. 293. — The terminus at Sèvres is at No. 96 Grande Rue, ¾ M. from the porcelain factory, and at the corner of the road to (½ M.) Ville-d'Avray (p. 296).

The tramway-route as far as the fortifications has been described at p. 293. We then diverge to the left from the St. Cloud line, traverse *Billancourt* (office, Route de Versailles, No. 39), and cross the Seine to *Sèvres*.

Sèvres. — Cafés-Restaurants (all unpretending). *Café de la Terrasse*, Grande Rue 27, at the Avenue de Bellevue, déj. 2½, D. 3 fr.; *Estaminet Parisien*, Grande Rue 61, opposite the Hôtel de Ville; *Café-Restaurant du Nord*, near the porcelain factory, déj. 2½, D. 3 fr.

Sèvres, with 7300 inhab., is situated on the left bank of the Seine and on the road to Versailles. The celebrated —

*Porcelain Manufactory has been the property of government since 1759, and now occupies a building at the S.E. corner of the park of St. Cloud, near the bridge. At the entrance is a bronze statue, by Barrias, of *Palissy*, a reproduction of the statues in Paris (p. 253) and Boulogne (p. 294).

The *Workshops* are open to visitors on Mon., Thurs., & Sat. (12 to 4 or 5), by tickets obtained on written application to the Secrétariat des Beaux-Arts, Rue de Valois 3 (Palais-Royal), Paris, or to the manager at the factory; but those without tickets are generally able to join a party. The *Exhibition Rooms* and the *Musée Céramique* are open to the public daily (12 to 4 or 5). The entrance is on the side next the Seine. Sticks and umbrellas must be given up (no fee).

The *Workshops* are on the whole uninteresting, for the processes of painting, moulding, and enamelling are not shown. A few workmen in a special room give the visitors an idea of the principal operations in the manufacture, and some of the furnaces are shown. — The manufactory has exercised a highly beneficial effect on the ceramic industry in France. Various new processes, new tints, and new varieties of porcelain have been invented here; and the secrets of these discoveries are freely communicated to other factories in France.

The four *Exhibition Rooms* (*Exposition des Produits de Sèvres*), to the right of the vestibule, contain products of the manufactory which are for sale. The large vases and the copies of paintings are specially admired.

The ***Musée Céramique** (catalogue 6 fr.; short guide 1 fr.) occupies the first floor of the main building. On the staircase is a bronze figure representing 'Porcelain', by Guillaume. The chief hall, which we enter first, contains the largest and most remarkable vases made at Sèvres and four pieces of Gobelins tapestry; and also a glass-case with some extremely interesting specimens of smaller objects. The collection is arranged in the two galleries at the sides, beginning on the right. The exhibits bear explanatory labels. The specimens of early Sèvres ware, in the room to the left, are specially noteworthy.

Farther on in the Grande Rue, to the left, is the *Old Manufactory*, now restored as a *Normal School* for female teachers. A little farther on are the *Church*, and, to the right, the *Hôtel de Ville*, formerly the mansion of the Dukes of Brancas, containing some interesting wood-carvings, paintings, and sculptures (restored in 1892).

The Avenue de Bellevue, near the manufactory, soon brings us to *Bellevue* (rail. station and cable-railway, see below), which owes its origin to a château of Mme. de Pompadour, of which little is left. The handsome villas, recently erected here, unfortunately too often interrupt the fine views of the Seine. The best point of view is at the N.E. end of the *Avenue Mélanie*, from a terrace above the former park of the château, which has been subdivided. Near this point is the *Hôtel-Restaurant de la Tête Noire;* and farther to the S.E., near the cable-railway (see below), are the *Hôtel Pavillon de Bellevue* and a tasteful bronze fountain by C. Theunissen.

The Grande Rue de Bellevue, which crosses the last-named avenue, leads to the railway-station, 1¼ M. from the main street of Sèvres, beyond which begins the Avenue de Meudon (see below).

III. FROM PARIS TO MEUDON.

By Railway. — *Ligne de Versailles Rive Gauche* (Gare Montparnasse), 5 M., in 20 min.; fare 60 or 40 c. — *Ligne des Moulineaux* (p. 291) to *Bas-Meudon* or *Bellevue-Funiculaire* (p. 292), 11 M., in ¾ hr.; fare 90 or 50 c.

By Steamboat. To *Bas-Meudon* or *Sèvres*, as for St. Cloud (p. 293).

A Cable-Railway (650 ft.) was opened in 1893 between the stations of the railway and steamers at *Bas-Meudon* and *Bellevue* (see above); fare 10 c. up or down, on Sun. up 20 c., down 10 c.

Meudon. — Cafés-Restaurants: at Meudon, in the Avenue de Meudon and at the upper station. In the wood: at the *Ermitage de Villebon*, 1½ M. from the terrace; and at the *Capsulerie* (p. 299).

Meudon, a small town with 8900 inhab., consists of Meudon proper, on the slope of the hill which is crowned by the château; of a new quarter near the station of Meudon, with numerous prettily situated villas; of *Bas-Meudon*, on the bank of the Seine, with several manufactories; of *Le Val*, to the E.; a little higher up; and of *Fleury*, with its large orphanage (p. 299), on the slope of the Bois de Clamart (see pp. 296 and 299).

The first château at Meudon belonged in the 16th cent. to the Duchesse d'Etampes, mistress of Francis I., and after changing hands several times was bought by Louis XIV. It then became the residence of the Dauphin, who, however, built a second château in the neighbourhood, though the former one was not finally demolished till 1803. The second château, afterwards occupied by the Empress Marie Louise, the King of Rome, and lastly Prince Napoleon, was set on fire by a shell and reduced to a heap of ruins during the Prussian bombardment of Paris in 1871. It has since been partly restored.

The Terrace and the Bois are the chief attractions of Meudon. At the intersection of the Avenue Jacqueminot, which leads from the station, and the Rue de la République, which traverses old Meudon, is a *Bronze Bust of Rabelais* (1483-1553), 'curé de Meudon'(?), by Truphème. The Avenue Jacqueminot ends at the *Avenue de Meu-*

Ville d'Avray
S E V R E S
Bellevue
Ile Seguine
Ile St Germain
Bois de
Fausses Reposes
Bas Chav.
MEUDON
le Val
Clairville
Bas Viroflay
Haut Chav.
Viroflay
Parc de Meudon
Parc de Chalais
Clamart
Bois du
Pont des Barrières
Colbert
Porte de Verrières
Vélizy
Trivaux
Plessis-Piquet
BOIS DE MEUDON
Echelle 1:50,000
Kilomètre

don (or *du Château*), bordered by four rows of lime-trees, which begins at Bellevue (p. 298), beyond the railway on the left bank, about $^1/_2$ M. from the terrace. At the beginning of the latter is a *Monument du Centenaire*, a symbolical bronze bust by Courbet (1889).

The ***Terrace** of Meudon, supported by huge walls, commands a beautiful ***View** of Paris. The public are not admitted to the remains of the château, now an *Observatory*.

The **Bois de Meudon** (Maps, opposite and p. 300), part of which is enclosed as the *Park* of the château, lies on the heights between Meudon and the valley of Sèvres, Chaville, and Viroflay, and on the heights on the other side of the valley of Meudon, this latter part being also named the *Bois de Clamart*. The wood is intersected by pleasant paths (finger-posts), but otherwise has been left pretty much in a state of nature. The ground is hilly between the parts known as the Bois de Meudon and Bois de Clamart and on the skirts of the wood, except to the S., where it is bordered by a plain on the other side of which is the Bois de Verrières (p. 352).

From the terrace the wood is reached by means of an iron staircase against the wall farthest from Paris and a walk traversing the *Park*, the rest of which is not open to the public. From the lower end of the Avenue de Meudon or from Bellevue, we ascend by the Pavé des Gardes and join the routes from Sèvres at the *Capsulerie*. From Meudon, or from the exit from the garden at the end of the terrace, we may either follow the valley straight on to the part of the wood beyond the park, or follow the Rue des Vertugadins to the left, to the Bois de Clamart.

Between the last two paths lies the *Parc de Chalaie*, in which is the *School of Military Aerostatics* (no admission).

On the N. verge of the Bois de Clamart, above the hamlet of **Fleury**, is the large and conspicuous *Orphanage of St. Philippe*, founded by the late Duchesse de Galliéra (p. 296).

15. Vincennes and its Environs.

The chief point of interest here is the *Bois de Vincennes*, somewhat in the style of the Bois de Boulogne, reached either viâ Vincennes, to the N., or viâ *Charenton*, to the S. The *Château* of Vincennes is closed to the public, and only the outside can be seen (p. 303).

I. FROM PARIS TO VINCENNES DIRECT.

By Tramway. 5 M. From the *Place du Louvre to Vincennes* (*TC;* see Appx., p. 26), in 1 hr.; fares, inside 40 c. (including correspondance), outside 20 c. The remarks on the St. Cloud tramway (p. 293) are applicable to this line also. — The tramways from the *Louvre* and from *St. Augustin* to the *Cours de Vincennes* stop at the fortifications, $1^1/_4$ M. from the château; but the tramway from Nogent (p. 306) may be taken thence to the château (15 or 10 c.).

The Tramway from the Louvre to Vincennes runs by the *Quays*, which command views of the Palais de Justice, the Tribunal de Commerce, the Hôtel-Dieu, and Notre-Dame on the Cité, to the

right; and of the Place du Châtelet with its theatres and fountain, the Tour St. Jacques, the Hôtel de Ville, etc., to the left. It then turns to the left into the Boul. Henri IV. (p. 72), passes the *Place de la Bastille* (p. 70), and follows the *Rue du Faubourg-St-Antoine*. In the quarter traversed by this street the principal industry is the manufacture of furniture, for which there is even a special school, *viz.* the *Ecole Boulle*, Rue de Reuilly 25 (Pl. R, 28). On the right in the Rue du Faubourg-St-Antoine are the *Hôpital Trousseau* (for children), the *Hôpital St. Antoine*, and the *Orphanage for Workmen's Children*.

The **Place de la Nation** (Pl. R, 31), formerly the *Place du Trône*, at the end of this street, forms the E. extremity of Paris, while the Place de l'Etoile forms the N.W. end, upwards of $4^1/_2$ M. distant. A bronze group by Dalou, representing the *Triumph of the Republic*, was unveiled in the centre of the 'place' in Nov., 1899; the figure of the Republic is seated in a chariot drawn by lions and escorted by the genius of Liberty, while to the right and left are personifications of Labour and Justice; behind is the goddess of Abundance. The surrounding buildings are uninteresting, with the exception perhaps of the *Ecole Arago*, a superior municipal school opened in 1880. About a dozen different streets radiate from this point, but the traffic is insignificant. In 1660, after the conclusion of the Peace of the Pyrenees, Louis XIV. received the homage of the Parisians on a throne erected here, and from that event the 'place' derived its former name. The two lofty fluted Doric columns erected here on the site of the old barrière were begun in 1788, but not completed till 1847. Each is adorned with two bas-reliefs by *Desboeufs* and *Simart*. Those next the town represent Commerce and Industry, those on the other side Victory and Peace; and they are surmounted with bronze statues of St. Louis, by *Etex*, and Philippe le Bel, by *Dumont*. Beyond the columns begins the *Cours de Vincennes*, a broad avenue leading direct to Vincennes (to the château $1^3/_4$ M.).

The *Foire au Pain d'Epices*, or 'gingerbread fair', held in the Place de la Nation and in the Cours during three weeks after Easter, always presents a very lively scene.

Tramway-lines run from the Place de la Nation to St. Augustin, La Villette, the Place Valhubert (Jardin des Plantes), and Montreuil (p. 304).

The Vincennes tramway next traverses the Boul. de Picpus and the Avenue de St. Mandé, passing the station of that name on the Vincennes railway.

To the S. of the Avenue de St. Mandé, Rue de Picpus 35, is the small **Cemetery of Picpus** (Pl. G, 31; adm. 50 c.), which contains the tombs of members of some of the oldest families in France. In one corner is the tomb of *Lafayette* (d. 1834; the guardian keeps a visitors' book). At the end is the 'Cimetière des Guillotinés', where 1300 victims of the Revolution, executed at the Barrière du Trône, are interred. Among these are the poet *André Chénier*, the chemist *Lavoisier*, *General Beauharnais*, and representatives of many noble families.

At *St. Mandé*, to the S., a village with 13,370 inhab., are two

asylums for old men, and a cemetery containing a statue in bronze, by *David d'Angers*, of Armand Carrel (d. 1836), who was killed in a duel by Emile de Girardin. About 2 min. from the station is the pretty Lac de St. Mandé (p. 304). The tramway then runs near the Bois de Vincennes, skirts the railway, turns to the right into Vincennes, and, passing the château, halts in the Cours Marigny (p. 303).

By Railway, 3¾ M. *Chemin de Fer de Vincennes* from the station at the Bastille (Pl. R, 25), in about ¼ hr.; fare 45 or 30 c. Trains every ¼ hr.

The railway is carried on arches alongside the Avenue Daumesnil and passes two stations within the fortifications, *viz.* *Reuilly*, near the Place Daumesnil (see below), and *Bel-Air*, at the junction with the Chemin de Fer de Ceinture (correspond.; see Appx. p. 34). The next station is *St. Mandé* (see above), near the wood (comp. Map).

3¾ M. *Vincennes*. The station is in the Rue de Montreuil, which leads, on the right, to the château (p. 303). The Rue du Midi, opposite the station, leads to the Cours Marigny (p. 303). — Continuation of the railway along the wood, see p. 306.

II. FROM PARIS TO VINCENNES VIÂ CHARENTON.

By Tramway. 1. From the *Quai du Louvre to Charenton (TK)*; fare, inside 50 c., including correspondance, outside 25 c. — 2. From the *Place de la République to Charenton (TI)*; same fares. — 3. From the *Bastille to Charenton* (Tr. Sud; electric), fares 35, 30 c., with correspondance 45, 40 c.

The Tramway from the Louvre to Charenton follows the *Rues de Rivoli* and *St. Antoine* (pp. 61, 69), passes the *Bastille* (p. 70), then turns to the right, skirts the *Bassin de l'Arsenal*, formed by the Canal St. Martin (p. 72), and reaches the quays on the right bank at the Pont d'Austerlitz (p. 264). On the opposite bank are the Jardin des Plantes (p. 264) and the Gare d'Orléans (p. 26). Farther on are the *Ponts de Bercy* and *de Tolbiac*, and on the right bank the huge *Wine Stores of Bercy* (Pl. G, 28, 29), larger than those near the Jardin des Plantes. Passing the *Pont National*, half of which is used by the Chemin de Fer de Ceinture, we reach the fortifications, beyond which, also on the right bank, are the *Magasins Généraux des Vins* (Pl. G, 33). Then the *Pont d'Ivry* or *Pont de Conflans*, crossing the Seine to Ivry (p. 358). *Conflans* and *Les Carrières*, which we next pass, are parts of *Charenton* (see p. 302). The tramway-terminus is in the lower part of the village, less than ½ M. from the entrance to the Bois (p. 304).

The Tramway from the Place de la République to Charenton follows the *Grands Boulevards* to the *Bastille* (p. 70), turns to the left by the *Faubourg St. Antoine*, then to the right by the *Rue Crozatier*, passing the rear of the *Hôpital St. Antoine*, and follows the *Rue de Charenton*. Outside the city the line skirts the Bois de Vincennes (p. 304). The terminus at *Charenton* is in the Place des Ecoles (Pl. G, 36), nearer the Bois than the preceding.

The Tramway from the Bastille to Charenton follows the *Avenue Daumesnil* to the right of the railway as far as the *Place*

Daumesnil, which is adorned with a bronze fountain with lions. We enter the Bois between St. Mandé (p. 300) and the *Lac Daumesnil* (p. 305), and halt in the upper part of *Charenton* (see below).

By Steamer. Steamers between *Auteuil and Charenton*, from any pier on the left bank within the city (exceptions, see Appx., p. 35) to Charenton; fare 20 c. on week-days, 25 c. on Sun.; from the Pont d'Austerlitz only, 10 or 15 c.

To the *Pont d'Austerlitz* (Jardin des Plantes), see p. 264. The steamboat journey is pleasant in fine weather, especially in summer, but offers no particular features of interest. Bridges and warehouses, see p. 301. Beyond the *Pont de Conflans* (p. 301) we finally quit the Seine for the *Marne*, near a lateral *Canal*, pass under the *Passerelle d' Alfortville* and the Lyons line, which has a station at Charenton (see the Map), touch at *Alfortville* (see below), and reach the *Pont de Charenton*.

Charenton (*Café de la Terrasse*, *Café du Pont*, both at the bridge); **Restaurant Barat*, Rue de St. Mandé 64, unpretending), situated between the Bois, the Marne, and the Seine, a place with 16,800 inhab. (including *Conflans* and *Les Carrières*), is now chiefly known for its Lunatic Asylum (see below). Its most interesting part is near the Bois.

In 1606 a Protestant church was erected at Charenton with the sanction of Henri IV., but it was destroyed in 1685, after the Revocation of the Edict of Nantes.

A little farther on is **St. Maurice**, with the *Lunatic Asylum* of Charenton, an extensive building dating from 1830, with arcades and roofs in the Italian style, rising picturesquely on the slope of the plateau occupied by the Bois de Vincennes. It is rather more than 1/4 M. from the bridge. In the Place de la Mairie is a *Monument to Eugene Delacroix* (1798-1863), the painter, who was born at St. Maurice; bust by Dalou. Tramway, see below.

On the left bank is *Alfortville* (11,630 inhab.), with the *Veterinary College of Alfort*.

From Charenton to St. Maur (*La Varenne*), 2 1/2 M., tramway propelled by compressed air. The line, which goes on to (3 3/4 M.) La Varenne (p. 307), is divided into four sections (fares 15 or 10 c. per section). Pretty scenery, dotted with country villas. The principal stations are *Gravelle*, adjoining St. Maurice (see above) and not far from the racecourse at Vincennes (p. 305; steep ascent); *St. Maur-Port-Créteil*, near the railway station of St. Maur (p. 306) and about 1 1/4 M. from Créteil (see below). Tramway to Joinville-le-Pont (p. 305) and Vincennes, see p. 303. — **St. Maur-des-Fossés** or *les-Fossés* (pop. 20,500) occupies, with its dependencies, the loop, 8 M. long, formed by the Marne beyond Joinville (p. 305), and is supposed to be the spot where Maximian crushed the rebellious Gallic peasants in 286. — The next stations are *Adamville* and *La Varenne-St-Hilaire*, dependencies of St. Maur, opposite Chennevières and not far from Champigny (p. 307).

From Charenton to Créteil, 2 3/4 M., tramway (25 or 15 c.), passing behind Alfortville, the fort of Charenton, and *Maisons-Alfort*. — *Créteil*, an ancient but uninteresting village, not far from the Marne and St. Maur (see above), lies about 3 M. from Choisy-le-Roi (p. 358).

Vincennes lies about 3 M. from the steamboat-pier at Charenton. The road leads through the Bois, passing near the (3/4 M.) *Lac Daumesnil* (p. 305), to the left.

VINCENNES
CHARENTON-LE-PONT
St Maurice
St Mandé
BOIS de VINCENNES
Fontenay sous-Bois
Fort de Nogent
Nogent sur Marne
Joinville-le Pont
Le Tremblay
Champigny
Redoute de Faisanderie
Champ de courses
Redoute de Gravelle
Alfort
Charentonneau
Ch.au Gaillard
Fort de Charenton
St Maur les Fossés
Polygone
Lac Daumesnil
Lac de Gravelle
Lac de Minimes
Lac de Manœuvre
Lac de Charenton
Lac de Conservation
Lac de Reuilly
Lac de Polygone
Lac de Tourelles
Lac de Gravelle
Lac de Minimes
Lac de Manœuvre
Lac de Charenton
Lac de Conservation
Lac de Reuilly

III. VINCENNES.

Cafés-Restaurants. — *Café de la Paix*, Cours Marigny, near the tramway-terminus, déj. 2½. D. 3 fr.; *Continental*, Rue de Paris, 30, with a small garden, below the château, similar charges (also beds); *Français*, in front of the château; *Café-Restaurant de la Porte Jaune*, in the wood, p. 304.

Tramways. 1. To *Paris*, see p. 301. — 2. From the *Cours de Marigny* to *Nogent-sur-Marne* (Pont de Mulhouse; in ¾ hr., 50 or 35 c.; p. 306), *Ville Evrard* (p. 306), *Bry-sur-Marne* (p. 306), and *Rosny* (p. 306), with various intermediate stations (15 and 10 c.). — 3. To *Joinville-le-Pont* (2½ M.; p. 305), *St. Maur* (p. 302), and *Champigny* (p. 307).

Post and Telegraph Office in the Rue de l'Hôtel de Ville.

Vincennes, a town with 27,450 inhab., is a place of no importance except as one of the fortresses in the outskirts of Paris. The only object of interest in the town is the *Statue of Gen. Daumesnil* (1776-1832), by Rochet, in the Cours Marigny, near the tramway-station. The attitude of the figure is an allusion to the anecdote that when the general, who defended the château in 1814 and 1815, was called on to surrender, he replied that he would not do so till the Allies restored to him the leg he had lost at the battle of Wagram. At the end of the Cours is the modern Renaissance *Mairie*.

The **Château de Vincennes** was founded in the 12th cent. and afterwards gradually enlarged. It was used as a royal residence till 1740, and afterwards served various purposes. In 1832-44, under Louis Philippe, the château was strongly fortified and transformed into an extensive artillery depôt, with an 'Ecole de Tir'.

An order from the minister of war is necessary to view it; but the chapel is public at the services on Sun. and holidays, 8, 10, and 11.15 a.m. During the Exhibition of 1900 the keep and the chapel will be open daily without order.

The château was used as a *State Prison* from the days of Louis XI. (1461-83) onwards. Among many illustrious persons who have been confined within its walls may be mentioned the King of Navarre (1574), the Grand Condé (1650), Cardinal de Retz (1652), Fouquet (1661), Count Mirabeau (1777), the Duc d'Enghien (1804), the ministers of Charles X. (1830), and the conspirators against the National Assembly (15th May, 1848).

A melancholy interest attaches to the fortress from its having been the scene of the execution of the unfortunate Duc d'Enghien, the last scion of the illustrious Condé family. On the suspicion that he was implicated in a conspiracy against the emperor, he was arrested by order of Napoleon on 14th March, 1804, on German territory, conveyed to Vincennes, and there condemned to death by a court-martial. The sentence was executed on 20th March, and the body of the duke interred in the fosse where he was shot. In 1816 Louis XVIII caused his remains to be removed to the chapel, where he erected a monument to his memory.

The *Chapel*, with its tasteful Gothic façade, begun in 1379 under Charles V., and completed in 1552 in the reign of Henri II., has recently been restored. The lofty vaulting and the stained glass by *Cousin* are worthy of notice. The monument of the Duc d'Enghien, now in the old sacristy, is a poor work by *Deseine*.

The *Donjon*, or Keep, in which state-prisoners were formerly confined, is a massive square tower of five stories, 170 ft. in height, with four smaller towers at the corners. The platform commands a fine view.

Vincennes is adjoined on the N. by **Montreuil** (pop. 27,000), a place celebrated for its peaches, but otherwise uninteresting. It is connected with Paris by a tramway *(TX)* starting at the Place du Châtelet. The peach-orchards cover an area of 780 acres, with about 345 M. of walls with the trees trained against them; and about 17¼ million peaches are annually yielded. — About 1½ M. farther to the N. is the uninteresting village of *Romainville*, lying partly on the fortified hills to the E. and N., and commanding an extensive view. An electric tramway runs from the Place de la République at Paris (Pl. B, 36) to Romainville viâ *Les Lilas* (Pl. B, 36), another village (pop. 7440), with a a tasteful modern mairie. *Le Pré-St-Gervais* to the N.E. of Les Lilas, see p. 203. — Romainville lies 1¾ M. to the E. of the fortifications of Paris. Less than 1 M. to the N.E. is *Noisy-le-Sec*, a station on the Chemin de Fer de l'Est and on the Ligne de Grande Ceinture (p. 339). The tramway is to be prolonged to this point.

The **Bois de Vincennes**, a beautiful park, much less frequented than the Bois de Boulogne, is of scarcely inferior attraction, though unfortunately disfigured by the plain in the centre. The park was once a forest, where Louis IX. (d. 1270) used to hunt and to administer justice; but it was entirely replanted by Louis XV. in 1731. In 1860-67 it was successfully transformed into a public park by *Vicaire* and *Bassompierre*. It is more natural than the Bois de Boulogne, and contains fewer exotics. It covers an area of about 2275 acres, including the Champ de Manœuvres (½ M. wide) in the middle, and the artillery 'Polygone'.

The Rue de Paris is continued beyond the fort by a road that enters the forest to the right and there forks, the left branch leading towards Nogent-sur-Marne (p. 306), the right branch towards Joinville-le-Pont (p. 305). Tramways, see p. 303.

The street to the right of the château soon brings us to the *Esplanade* and the most frequented part of the Bois. To our left is the *Plaine de Gravelle*, which divides the Bois into two distinct parts. The plain extends from this point to the château, nearly 2 M. distant, and is at places nearly 1 M. in width. At the beginning, on the right, are large new *Barracks*. On the left lies the *Champ de Manoeuvres*, used for infantry drill; and farther distant, on the left, is the *Polygone de l'Artillerie*. At a crossway in the Champ de Manœuvres rises an *Obelisk*, restored in 1871, where an oak under which St. Louis administered justice is said to have stood.

The first walk on the right leads to the **Lac de St. Mandé**, near the village of that name (p. 300), the smallest but prettiest of the lakes in the Bois, with beautifully wooded environs, affording charming walks. The Avenue Daumesnil, which also begins at the Esplanade and may be reached by various paths to the left of the lake, is a continuation of the street of the same name in Paris. The route diverging to the left, at the point where the tramway from the Bastille also turns (p. 301), leads towards Charenton (p. 302).

At the end of the Avenue Daumesnil nearest Paris (No. 1bis) is a *School of Arboriculture and Gardening*, open to the public on Sun., Tues., and Thurs., from noon to 5 or 6 p.m.

The **Lac Daumesnil** or *de Charenton*, the largest lake (50 acres) in the Bois, contains two pretty islands, which are connected with each other and with the mainland on the Charenton side by bridges. From the Avenue Daumesnil they may be reached by a ferry (10 c.). Boats on the lake, $^1/_2$-2 fr. per hr., according to tariff. On one of the islands are an artificial grotto, with a temple above it, and a café. On the other the *Pavillon des Forêts*, at the Trocadéro during the Exhibition of 1889, has been re-erected, and contains a ***Musée Forestier**, consisting of the interesting collections previously exhibited in it (adm., see p. 56).

The Museum consists of a collection of *Specimens of Wood* and *Wooden Articles*, admirably arranged and furnished with explanatory labels. Several specimens are placed in the exterior galleries. — Ground Floor. Between the tree-trunks acting as columns in the large saloon are grouped specimens of wood of all kinds, with articles made from them. Some tools are also exhibited here, and, in the centre, unclassified specimens and machines. — An annexe contains a *Diorama*, representing the inundation works and afforestation of the valley of the Riou-Bourdoux, an Alpine torrent. — First Floor, reached by a staircase to the right of the entrance. The rooms at the angles of the gallery contain farther specimens of wood; also, timber-framework, two paintings (inundation-works on the Bourget, in the Alps, and the Péguère, in the Pyrenees), specimens of rocks, products derived from wood, preserved fruits, curiosities, injuries caused by insects, naturalized animals, etc.

A little to the S.W. of the lake (comp. the Plan of Paris and the Map) is the *Municipal Velocipede Track;* subscription per month 5, six months 15, year 25 fr.; admission on Thurs. after 1 p.m., 50 c.

The Avenue de Gravelle, to the left before Charenton (p. 302) as we come from the Lac Daumesnil, traverses the S. part of the Bois. A little to the right are the *Asile de Vincennes* for patients of the artizan class, and the *Asile Vacassy*, for the victims of accidents in Paris. About $1^1/_2$ M. from Charenton this avenue ends at the *Lac de Gravelle*, a small lake fed by means of a steam-pump on the bank of the Marne, and drained by streams flowing into the other lakes. A few paces from the lake is the *Rond-Point de Gravelle*, commanding an admirable survey of the valleys of the Marne and Seine.

The **Race Course of Vincennes**, a little to the left, is the largest racecourse near Paris, as well as one of the oldest and most important. There are six racing tracks, for flat races, hurdle-races, etc., including a trotting-course specially intended to promote the breeding of military chargers.

Farther on, to the right, we pass the *Redoubts of Gravelle* and *La Faisanderie*, two forts ending the wood on this side and commanding the loop of the Marne (see p. 306). Between them is a *Model Farm*, worked by the Ecole d'Alfort (p. 302) and the Institut Agronomique of Paris.

The road on this side of the farm leads to **Joinville-le-Pont** (*Café-Restaurant de la Tête-Noire*, on the quay), a village (pop. 5000) situated on the right bank of the Marne, and a station on the Chemin de Fer de Vincennes (p. 301). Tramway, see p. 303. Joinville is the chief boating-centre on this side of Paris, as Asnières (p. 291) is on the Seine. The subterranean *Canal de St. Maur*, which begins here, 660 yds. in length, constructed

in 1825, enables barges to cut off a circuit of 8 M. described by the Marne. — Tramway to St. Maur-des-Fossés (p. 302) and to Champigny (1½ M.; p. 307).

Beyond the Redoute de la Faisanderie, with its *Ecole Militaire de Gymnastique*, we have three roads before us. That to the left leads direct to Vincennes, passing between the camp and the Lac des Minimes (see below); that in the middle also leads towards the lake; while that to the right leads to Nogent-sur-Marne.

Nogent-sur-Marne (*Café-Restaurant du Moulin Rouge*, on the Marne, near the viaduct; others near the station) is a village with 9400 inhab., on a hill above the Marne, with a station on the same line as Joinville, another on the united lines of the Grande Ceinture and the Belfort railway, and reached also by a tramway from Vincennes (p. 303). The second of the above railway-lines has its station at *Le Perreux*. It crosses the Marne here by means of a curved viaduct, ½ M. in length, known as the 'Pont de Mulhouse'. Below the viaduct is a new bridge between Nogent and Champigny (p. 307). Nogent has numerous country-houses on the side next the Bois, and to the N., towards Fontenay-sous-Bois (see below), is the *Fort de Nogent*. Champigny (p. 307) is 2½ M. from Nogent by the Grande Ceinture. — The tramway from Vincennes is continued via *Neuilly-sur-Marne* to (3¾ M. from Nogent) *Ville-Evrard*, where there is a large lunatic asylum.

A branch of this tramway goes also to **Bry-sur-Marne**, a village on the left bank of the Marne. In the church, behind the high-altar, is a curious illusive painting, conveying the impression of a spacious Gothic choir. This work is due to *Daguerre* (p. 343), who died at Bry, where a bust has been erected to his memory. The street to the right of the church is continued by the road to (2½ M.). Joinville-le-Pont (p. 305) and (1½ M.) Champigny (p. 307).

Another branch runs to the N. to *Neuilly-Plaisance* and *Rosny-sous-Bois*, the last a village on the Chemin de Fer de l'Est.

The **Lac des Minimes** was formed in 1857 on ground which belonged to the order of that name till 1784. The lake is 20 acres in area, and contains three islands. The smallest of these, the *Ile de la Porte-Jaune* at the N. end, is connected with the mainland by a bridge and contains a *Café-Restaurant*. The others, though united with each other, can be reached only by boat, which may be hired (½ hr. 50 c. each person) on the W. side, near the keepers' houses. At the E. end are the small *Cascades*, on the two streamlets by which the lake is fed. Round the lake, at some distance from its banks, runs the *Route Circulaire*, and an avenue also skirts the bank (a circuit of 30-40 min.).

Opposite the Ile de la Porte-Jaune begins an avenue leading to *Fontenay-sous-Bois*, a village and railway-station about ⅓ M. to the N.E., with a number of pleasant villas (5836 inhab.).

The Lac des Minimes is about ½ M. from the fort or 1¼ M. from the entrance to the Château of Vincennes.

From Vincennes (Paris) to Brie-Comte-Robert, 19 M., railway in 1¼ hr. (fares 2 fr. 25, 1 fr. 55 c., return-tickets 5 fr. 40, 2 fr. 40 c.). Beyond Vincennes the line skirts the Bois de Vincennes for some distance. — 1¼ M. *Fontenay-sous-Bois* (see above); 1¾ M. *Nogent-sur Marne* (see above). — Fine view of the Marne Valley to the left. — 3 M. *Joinville-le-Pont*, see p. 305. — 4½ M. *St. Maur-Port-Créteil*, see p. 302. — 5 M. *Parc de St. Maur*.

6 M. **Champigny** (*Cafés-Restaurants* near the bridge) is a village (5300 inhab.) on the left bank of the Marne, here steep and prettily wooded. The station is at *Champignol*, on the right bank. The Chemin de Fer de Grande-Ceinture, which joins the Ligne d'Est viâ Nogent-sur-Marne (p. 306), has another station at *Le Plant-Champigny*, on the left bank, near the site of the new bridge to Nogent (p. 306). Champigny is memorable as the scene of the battles of 30th Nov. and 2nd Dec., 1870, at which Generals Trochu and Ducrot vainly endeavoured to force a passage through the German lines. A monument on the hill behind Champigny, 1/4 hr. from the Mairie, marks the site of a crypt containing the remains of the French and German soldiers who fell on that occasion. The crypt is open free daily from noon till 5 p.m.; it contains inscriptions, flags, and wreaths. The spots where the Germans are interred are marked by tablets bearing the letter *A* ('Allemands'). — Tramway to Joinville, see p. 305.

Fine views of the valley of the Marne, Vincennes, and Paris are obtained from the places on the hills beyond Champigny, such as *Chennevières* (2 M.; with a view superior to that from St-Germain-en-Laye, at least by morning light), *Sucy-en-Brie* (2 1/2 M.), and *Boissy-St-Léger* (2 1/2 M.). These localities are reached from the stations of *La Varenne-Chennevières* (3/4 M.), beyond which we cross the Marne, *Sucy-Bonneuil* (3/4 M.), and *Boissy-St-Léger* (1/3 M.). From Sucy-Bonneuil a branch of the Grande-Ceinture leads to Valenton (2 1/2 M.) and Villeneuve-St-Georges (2 M.). At Boissy-St-Léger, to the left of the railway, is the *Château du Piple*, with a Protestant normal school for girls. About 1 1/4 M. beyond the village is the fine *Château de Gros-Bois* (18th cent.), with a large park. Adjacent is an inn. Less than 2 M. to the W. is the *Château de la Grange*, dating from the same period. We can descend from here to (3 M.) Brunoy (p. 360) or to Villeneuve-St-Georges (p. 359). — The following stations are of no interest.

19 M. (22 1/2 M. from Paris) **Brie-Comte-Robert** (*Hôtel de la Grâce-de-Dieu*, Rue de Paris), a very old and decayed little town, formerly capital of the Brie Française, was founded in the 12th cent. by Comte Robert, brother of Louis VII. The Rue de la Gare, the Rue de Paris (to the left), and the Rue Gambetta (to the right) lead to the Place du Marché, whence we ascend to the left to the *Church*, a handsome building of the 12-16th cent., with fine but much damaged decorations. The interior is worth a visit. In the adjoining Rue des Halles is an interesting Gothic *Façade* of the 13th cent., belonging to an old hospital. Farther on are the ruins of a château of the 12th century.

The railway goes on from Brie to (11 M.) *Verneuil-l'Etang*, where it joins the line to Troyes and Belfort. See *Baedeker's Northern France*.

16. Versailles.

Those who can pay only one visit to Versailles should start early and visit the gardens before the opening of the palace. A second visit, in summer, may be combined with a pleasant afternoon-excursion to Rambouillet (see *Baedeker's Northern France*).

I. FROM PARIS TO VERSAILLES.

By the Ligne de la Rive Droite, 14 1/2 M., in 35-50 min.; fares 1 fr. 50, 1 fr. 15 c. (no reduction on return-tickets). The trains start from the Gare St. Lazare (booking-office and waiting-rooms to the left) every hour or oftener. There are also several additional trains, particularly on Sundays and holidays (see *Indicateur*). — Best views to the left.

Some trains go to and from the *Gare des Chantiers* (see p. 308), without passing the station of the right bank; fares, 1 fr. 80, 1 fr. 20 c.

To (9 1/2 M.) *St. Cloud* and (10 1/2 M.) *Sèvres-Ville-d'Avray*, see pp. 291, 296. — 12 M. *Chaville*, near the Bois de Ville-d'Avray, Fausses-Reposes, and Chaville (see the Map, p. 298). — 13 M.

Viroflay. To the left, farther on, is seen the *Viaduct* which crosses the highroad and unites the lines of the right and left banks. The trains to the Gare des Chantiers cross this viaduct. — 14½ M. *Versailles* (Gare de la Rive Droite), or 15 M. Gare des Chantiers (see below).

By the Ligne de la Rive Gauche, 11 M., in 30-40 min.; fares 1 fr. 35, 90 c. The trains start from the Gare Montparnasse (Pl. G, 16; pp. 26, 296) and from the Gare des Invalides (Pl. R 14, *II*; p. 274) almost every half-hour (oftener on Sun. and holidays). Best views to the right.

From the Gare Montparnasse to (6 M.) *Sèvres*, see p. 296. — 8 M. *Chaville*. To the right is the line on the right bank with its viaduct (see above). 8½ M. *Viroflay*.

From the Gare des Invalides the line crosses a long viaduct near *Issy* and *Moulineaux* (p. 296), passes under the above line from Montparnasse, runs between *Meudon* and *Fleury* (p. 299), and beyond a tunnel, 3¼ M. in length, joins the Montparnasse line at *Viroflay*.

11 M. *Versailles* (Gare de la Rive Gauche or Gare des Chantiers; see below).

By Tramway, 12 M., in 1½ hr.; fares, inside 1 fr. (including correspondance), outside 85 c. We take the united lines from the *Quai du Louvre* to *St. Cloud* and to *Sèvres and Versailles* (*TAB*; see Appx.) to the Point-du-Jour, whence the *rear car* of every alternate train (*i.e.* those starting at 35 min. past each hour) goes on to Versailles. Return from Versailles at 15 min. past each hour. Comp. remarks on the St. Cloud tramways (p. 293).

To *Sèvres*, see pp. 293, 296. — Then *Chaville* (office No. 84) and *Viroflay* (No. 33). We pass under the above-mentioned viaduct, 40 ft. in height, and enter the long avenue from Paris, which ends at the Place d'Armes, opposite the palace of Versailles.

By Mail Coach, see p. 25.

II. VERSAILLES.

Arrival. The *Station of the Rive Droite Line* is about ¾ M., the *Station of the Rive Gauche Line* about ½ M., and the *Gare des Chantiers* 1 M. from the palace. The terminus of the Paris *Tramways* is near the Place d'Armes, at the end of the Avenue de St. Cloud.

Hotels. *Hôtel des Réservoirs, Rue des Réservoirs 9, D. 5 or 6 fr.; Hôtel Vatel, Rue des Réservoirs 26-28; Hôtel Suisse, near the latter, Rue Pétigny and Rue Neuve; Hôtel de France, Rue Colbert 5, on the N. side of the Place d'Armes; Hôtel de la Chasse, Rue de la Chancellerie 6, on the S. side of the Place d'Armes.

Cafés-Restaurants (generally expensive). At the *Hotels*, see above; *Restaurant de Neptune*, Rue des Réservoirs 22, déj. 3, D. 4 fr.; *Café-Restaurant du Dragon*, No. 19 same street, déj. 3, D. 4 fr.; *Restaurant du Musée*, No. 2 same street, near the palace, déj. 3 fr., unpretending; *Café Anglais*, Rue du Plessis 49, near the station of the Rive Droite, déj. 3, D. 5 fr.; *Café Américain*, Rue du Plessis 47, déj. 3, D. 4 fr.; *Lion d'Or*, Rue du Plessis 38, to the left of the station, 2¼-2½ fr.; *Hôtel du Sabot d'Or*, Rue du Plessis 23, déj. 2½, D. 2½ fr.; *Café Hoche*, in the Place Hoche, déj. 2-2½, D. 3-3½ fr.; *Mathé*, Rue Colbert 7, déj. or D. 2½ fr.; *Brasserie Muller*, at the corner of the Avenue St. Cloud and the Rue de la Pompe; *Café de la Place d'Armes*, corner of the Rue Hoche.

Cabs. Per drive, with one horse 1¼, two horses 1½ fr.; after midnight 2 or 2½ fr.; per hr., 2 or 2½ fr.; on Sun. and holidays 3 or 3½ fr.

Tramways. To Paris, see above. In the town: from the *Rue de Béthune*, on the N., viâ the Gare de la Rive Droite, to the *Avenue de*

St Germain
Rocqu
Porte de Maintenon
Grille Royale
Etoile Royale
Ave du Grille Royale
Ave de Maintenon
Allée de la Reine Cyr
Allée de Saint Cyr
Allée des Prés
Allée de Fontenay
Allée de Gally
Allée de Bailly
Allée de la Plaine de Trianon
Allée de Rendez
Allée de Bains
Grande Etoile
Petite Etoile
Bosquet
Bosquet de Marbre
Bosquet de Rendez
Bosquet de Bains
Bosquet de Trianon
Bosquet de Dômes
Bosquet de Colonnes
Bosquet de Cabinet
Bosquet de Théâtre
Bosquet de Girandole
Bosquet de Rocher
Bosquet de Salle
Bosquet de Sapins
Bosquet de Fontaine
Bosquet de Cascade
Bosquet de Dauphin
Bosquet de Marronniers
Bosquet de Sources
Bosquet de Bosquet
Bosquet de Arbres
Bosquet de Verdure
Bosquet de Ifs
Bosquet de Arcades
Bosquet de Ormes
Bosquet de Rond
Bosquet de Carré
Bosquet de Triangle
Bosquet de Quinconce
Bosquet de Allée
Bosquet de Avenue
Bosquet de Route
Bosquet de Chemin
Bosquet de Sentier
Bosquet de Passage
Bosquet de Porte
Bosquet de Grille
Bosquet de Barrière
Bosquet de Clôture
Bosquet de Mur
Bosquet de Haie
Bosquet de Buisson
Bosquet de Arbre
Bosquet de Fleur
Bosquet de Herbe
Bosquet de Gazon
Bosquet de Terre
Bosquet de Eau
Bosquet de Air
Bosquet de Feu
Bosquet de Métal
Bosquet de Pierre
Bosquet de Bois
Bosquet de Fer
Bosquet de Or
Bosquet de Argent
Bosquet de Cuivre
Bosquet de Plomb
Bosquet de Étain
Bosquet de Zinc
Bosquet de Nickel
Bosquet de Cobalt
Bosquet de Manganèse
Bosquet de Chrome
Bosquet de Tungstène
Bosquet de Molybdène
Bosquet de Vanadium
Bosquet de Titane
Bosquet de Zirconium
Bosquet de Hafnium
Bosquet de Rutherfordium
Bosquet de Dubnium
Bosquet de Seaborgium
Bosquet de Bohrium
Bosquet de Hassium
Bosquet de Meitnerium
Bosquet de Darmstadtium
Bosquet de Roentgenium
Bosquet de Copernicium
Bosquet de Nihonium
Bosquet de Flerovium
Bosquet de Moscovium
Bosquet de Livermorium
Bosquet de Tennessine
Bosquet de Oganesson
Bosquet de Ununennium
Bosquet de Unbinilium
Bosquet de Unbiunium
Bosquet de Unbibium
Bosquet de Unbitrium
Bosquet de Unbiquadium
Bosquet de Unbipentium
Bosquet de Unbihexium
Bosquet de Unbiseptium
Bosquet de Unbioctium
Bosquet de Unbienn

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Picardie, on the E.; from *Glatigny*, farther to the N., viâ the stations of both banks, to *Grandchamp*, at the end of the Rue Royale; from *Glatigny* to the *Orangerie* (Palace gardens); from *Le Chesnay*, on the N. (Carrefour St. Antoine) to the *Gare des Chantiers*, on the S.E.; from *Clagny*, on the N.E., to the *Place d'Armes* and to *Trianon*, viâ the Gare de la Rive Droite. Fare 15 c., 20 c. with correspondance; double fare after 9 p.m. — Also: from the *Avenue Thiers* (Gare de la Rive Gauche) to (3 M.) *St. Cyr* (p. 326; 35-25 c.); and from the Rue du Plessis (Gare de la Rive Droite) to *Maule*, viâ Le Chesnay, Rocquencourt, Bailly, Noisy-le-Roi (p. 326), Mareil, etc.

Fountains in the Palace Garden, p. 321.

Post and Telegraph Office: Rue St. Julien, near the S. wing of the palace (see Plan), and Rue de Jouvencel, behind the Préfecture.

English Church, Rue du Peintre Lebrun, corner of Rue de la Pompe; services at 11 a.m. and 4 p.m. Chaplain, *Rev. J. W. Browne.*

Versailles, the capital of the Seine-et-Oise department, with 55,000 inhab., is indebted for its origin to Louis XIV. During the first years of his reign that monarch, like his predecessors, had resided at St. Germain in summer, but is said to have conceived a dislike to it as it commanded a view of the tower of St. Denis (p. 334), the royal burying-place.

The site of Versailles was hardly favourable for a town, and still less so for a park, as the water for its ornamental ponds had to be conveyed to it from a great distance at a vast expense. The town was called by Voltaire '*l'abime des dépenses*', its palace and park having cost the treasury of Louis XIV. the enormous sum of 500 million fr., while its annual maintenance also involved heavy expenditure. The accounts handed down to us regarding the erection of this sumptuous palace and the laying out of its grounds almost border on the fabulous. Thus no fewer than 36,000 men and 6000 horses are said to have been employed at one time in forming the terraces of the garden, levelling the park, and constructing a road to it from Paris and an aqueduct from Maintenon, a distance of 31 M. from Versailles. This aqueduct was intended to bring the water of the Eure to Versailles, but was discontinued owing to the great mortality among the soldiers employed. The waterworks of Marly (p. 329) were afterwards constructed, and a farther supply of water obtained from the ponds on the plateau between Versailles and Rambouillet.

After the year 1682 Versailles became the permanent headquarters of the court, and is therefore intimately associated with the history of that period. It witnessed the zenith and the decadence of the prosperity of Louis XIV.; and under his successor the magnificent palace of the 'grand monarque' became the scene of the disreputable Pompadour and Du Barry domination. It was at the meeting of the Estates held here in 1789 that the 'Tiers Etat' took the memorable step, — the first on the way to the Revolution, — of forming itself into a separate body, the Assemblée Nationale, which afterwards became the Assemblée Constituante. The injudicious fête given by the court to the Garde du Corps in the palace-theatre a few months later precipitated events. On Oct. 6th the unfortunate Louis XVI. saw the palace of Versailles sacked by a Parisian mob, which included many thousands of women ('les dames de la halle'), and since that period it has remained uninhabited. During the Revolution it narrowly escaped being sold. Napoleon neglected it owing to the great expense which its repair would have entailed, and the Bourbons on their restoration merely prevented it from falling to decay and erected the pavilion on the S. side. Louis Philippe at length restored the building, and converted part of it into an historical picture-gallery.

From 19th Sept., 1870, to 6th March, 1871, the palace was the headquarters of the King of Prussia, and a great part of the edifice was then used as a military hospital, the pictures having been carefully covered to protect them from injury. An impressive scene took place here on 18th

Jan., 1871, when the Prussian monarch, with the unanimous consent of the German states, was saluted as German Emperor. The house No. 1, Boulevard du Roi, was the scene of the negociations between Prince Bismarck and Jules Favre on 23rd-24th Jan. and 26th-28th Jan., which decided the terms for the capitulation of Paris and the preliminaries of peace. After the departure of the German troops (12th Mar., 1871), Versailles became the seat of the French government, and it was from here that Marshal Macmahon directed the struggle against the outbreak of the Commune. It was not till 1879 that the government and the chambers transferred their headquarters to Paris.

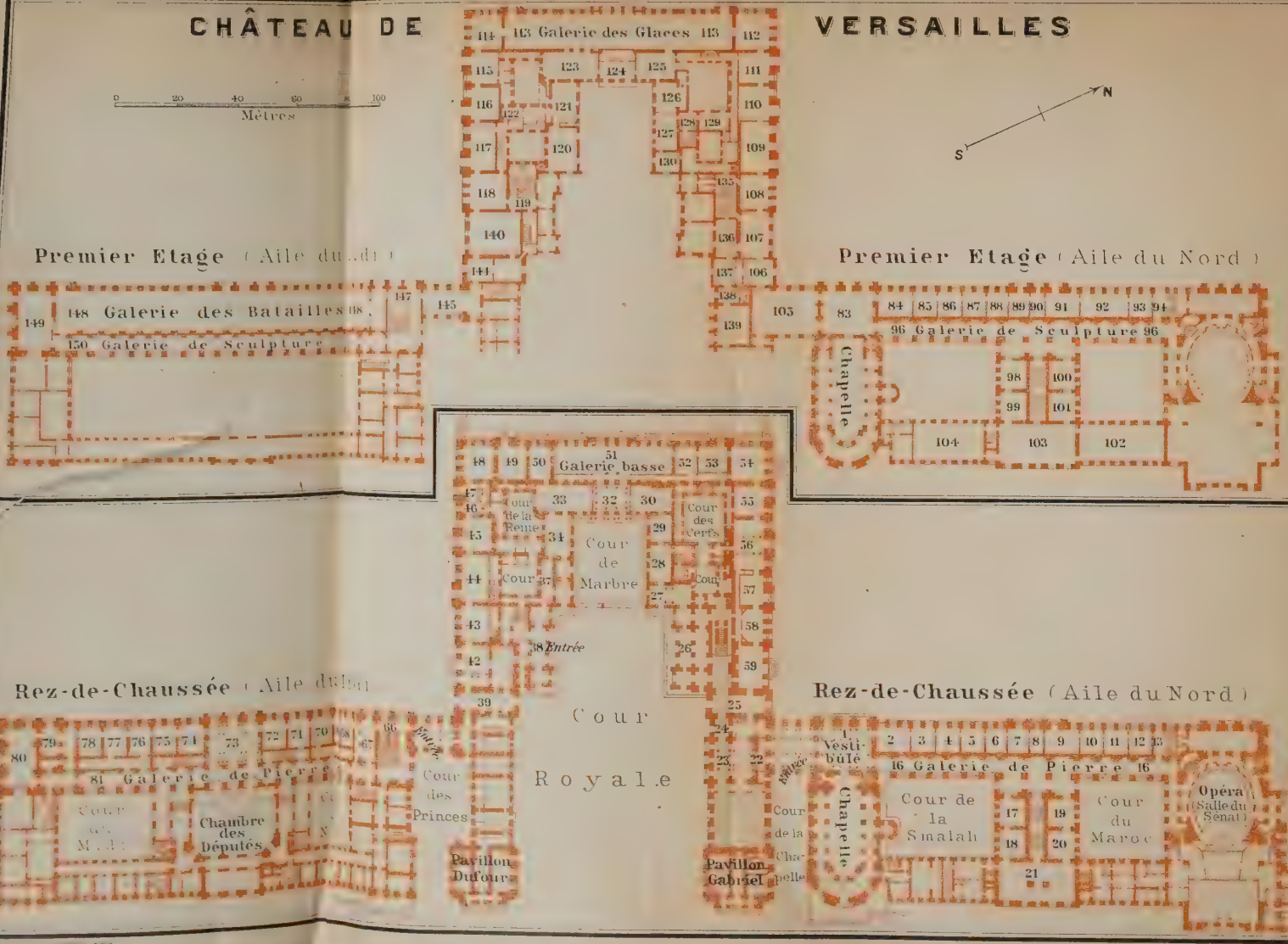
On the way from the station of the Rive Droite to the palace, we turn to the right in the middle of the Marché Notre Dame, and follow the Rue de le Paroisse, in which is the *Church of Notre Dame*, erected by Mansart in 1684-86. The Rue Hoche leads hence, to the left, to the palace, passing a *Statue of General Hoche* (1768-97) by Lemaire. In front of the palace extends the spacious *Place d'Armes*, at the end of the wide *Avenue de St. Cloud* and of the two other chief streets of Versailles, the *Avenue de Paris* and the *Avenue de Sceaux*, which lead from the other two railway-stations. The two barracks fronting the palace were originally its stables.

Guides to the collection are rendered quite unnecessary by the following explanations and the inscriptions on the pictures themselves.

The ***Palace** of Versailles owes its present extent almost wholly to Louis XIV., who, about 1665, began the huge additions, the object of which was to provide not only an imposing seat of government, but also a permanent residence for the entire court, and to surround it with everything that art could supply or luxury demand in the pursuit of pleasure. The central part (the present 'Cour de Marbre') dates from the original château of Louis XIII., built by *Lemercier* about 1624-26. *Louis Levau* (d. 1670), Louis XIV.'s first architect, erected only the small additions to the E.; but *J. H. Mansart*, who succeeded Levau in 1676 and added a story to his additions, built the Galerie des Glaces, in front of the upper story of the garden-façade of the original château in 1679, and erected the long S. wing, as a residence for the ministers and secretaries of state. After the king transferred his residence to Versailles in 1682, the château was found to be too small, and Mansart accordingly added the great N. wing in 1684-88. The palace, as thus transformed, had room for 10,000 inmates; its longer façade, towards the garden, is 630 yds. in length and is pierced with 375 windows. The pavilions in the neo-classic style, on each side of the Cour Royale, were erected respectively by *Gabriel*, under Louis XV., and by Dufour under Louis XVIII., and seriously mar the uniformity of the whole as seen from the Cour d'Honneur. Gabriel also built the theatre *(Opéra)*, at the end of the right or N. wing (1753-70).

The Cour d'Honneur is separated from the Place d'Armes by a railing. The groups which adorn the pillars at the entrance are emblematical of the victories of Louis XIV. over Austria (the eagle) and

CHÂTEAU DE VERSAILLES



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Key to the Plan of the Palace of Versailles.

Ground Floor.

North Wing. — 1. Vestibule (p. 312). — 2-12. Historical Paintings from Clovis to Louis XVI. (p. 313). — 13. Staircase. — 16. Sculptures (p. 313). — 17-21. Salles des Croisades (p. 313).

Main Edifice. — 22-30. Less important sculptures and paintings. — 32. Vestibule of Louis XIII.'s time. — 33. Most recent acquisitions (p. 320). — 34. Views of Royal Châteaux (p. 320). — 37. Corridor to the Escalier de Marbre (p. 320). — 38. Vestibule (entrance to the new rooms, p. 320). — 42-50. Dauphin's Apartments and 18th century rooms (p. 320). — 51. Galerie Basse. — 52-59. Busts and Statues of French Marshals (p. 320).

South Wing. — 66. Vestibule. — 67-80. Paintings of the Republic and First Empire (p. 319). — 81. Sculptures of the same periods (p. 320).

First Floor.

North Wing. — 83. Salon de la Chapelle (p. 314). — 84-93. Historical Paintings: 1794-1830 (p. 314). — 94. Staircase to Second Floor (p. 315). — 95. Sculptures (p. 314). — 98-101. Modern Historical Paintings (p. 314). — 102. Paintings of the Crimean and Italian Campaigns (p. 314). — 103, 104. Paintings of the Algerian Campaigns (p. 314).

Main Edifice. — 105-111. Appartements du Roi (p. 315). — 112. Salon de la Guerre (p. 316). — 113. Galerie des Glaces (p. 316). — 114. Salon de la Paix (p. 317). — 115-117. Grands Appartements de la Reine (p. 317). — 118. Salle des Gardes de la Reine (p. 318). — 119. Escalier de Marbre (p. 320). — 120. Salle des Gardes du Roi (p. 317). 121. Première Antichambre du Roi (p. 317). — 122. Cabinets de la Reine Marie Antoinette (p. 317). — 123. Salle de l'Œil de Bœuf (p. 317). — 124. Bedchamber of Louis XIV. (p. 317). — 125. Cabinet du Conseil (p. 317). — 126-130. Cabinets Intérieurs de Louis XV. et de Louis XVI. (p. 317). — 135. Modern Staircase (on the site of the staircase used by ambassadors under Louis XIV.). — 136. Vestibule. — 136, 137. Rooms with crayons and modern paintings (p. 315). — 140. Grande Salle des Gardes (p. 318). — 144, 145. Anterooms with paintings of 1792.

South Wing. — 147. Escalier des Princes (p. 318). — 148. Galerie des Batailles (p. 318). — 149. Salle de 1830 (p. 319). — 150. Sculpture Gallery (p. 319).

Spain (the lion). Around the court are placed sixteen colossal *Statues*, some of which stood on the Pont de la Concorde until 1837.

On the *right:* Cardinal Richelieu (d. 1642), regent of France under Louis XIII.; Bayard (d. 1524), the 'chevalier sans peur et sans reproche'; Colbert (d. 1683), the able finance minister of Louis XIV.; Marshal Jourdan (d. 1833); Marshal Masséna (d. 1817); Admiral Tourville (d. 1701); Admiral Dugay-Trouin (d. 1736); Marshal Turenne (d. 1675). On the *left:* Suger (d. 1152), Abbot of St. Denis and regent under Louis VII.; Bertrand du Guesclin (d. 1380), Connétable of France; Sully (d. 1641), the celebrated minister of Henri IV.; Marshal Lannes (d. 1809); Marshal Mortier (d. 1835); Admiral Suffren (d. 1788); Admiral Duquesne (d. 1687); the Great Condé (d. 1686), general of Louis XIV., by *David d'Angers*.

In the centre stands a bronze *Equestrian Statue of Louis XIV.*, the horse by *Cartellier* (d. 1831), the figure by *Petitot* (d. 1862).

The collections at Versailles embrace two sections: 1. The ****State Rooms and Private Apartments** of Louis XIV. and his successors, forming a museum of decorative art unique of its kind. 2. The ***Musée Historique**, founded by Louis Philippe, and since then continually added to. Under the present curator *(M. Pierre de Nolhac)* the paintings and sculptures are being re-arranged so as to afford an intelligent and comprehensive survey of the various epochs, and in the process the so-called historical paintings of the time of Louis Philippe, which possess no historical and little artistic value, are retiring more and more into the background.

Visitors who can afford two days for Versailles should first inspect the royal apartments and then proceed at once to the park and the Trianons, which are in admirable keeping with the former. The historical museum may then be visited on the second day. In the former case visitors are recommended to begin with the *Escalier de Marbre* (p. 320; entrance on the left side of the Cour de Marbre), turn to the left at the top and skirt the balustrade to the Salle des Gardes (p. 317), and thence enter the apartments of Louis XIV. The *Petits Appartements du Roi* (p. 317) and the *Petits Appartements de la Reine* (p. 317) are visited next, after which we proceed through the *Galerie des Glaces* (p. 316) and the *Salon de la Paix* (p. 317) to the *Grands Appartements de la Reine* (p. 317), then return through the Galerie des Glaces to the *Salon de la Guerre* (p. 316), and proceed through the adjoining rooms to the *Chapel* (p. 313).

The principal *Entrance* to the Musée (open daily, except Mon. and the holidays mentioned at p. 58, 11-5 in summer, 11-4 in winter) is from the *Vestibule*, to the right, at the W. end of the *Cour de la Chapelle*, between the *Pavillon Gabriel* (p. 310) and the *Chapel*. The exterior of the latter, with its high-pitched roof and numerous statues of apostles and saints, should be noticed. — The order of the following description should be adhered to, so that no objects of special interest may be overlooked and no time wasted on those of secondary consideration. The descriptions of the latter are printed below in smaller type.

Ground Floor of the N. Wing.

Vestibule. Wet umbrellas must be left in the custody of an attendant (10 c.). Catalogues (vol. i out of print, vol. ii, 2 fr., vol. iii, 3 fr.), Nolhac and Pératé's admirable illustrated Description of the

Palace and Museum (1896; 6 fr.), photographs, views, etc., may be purchased here. — To the right is an entrance to the Chapel (usually closed; fee).

The *Palace Chapel, erected in 1699-1710, produces a better impression when seen from the first floor (p. 314), as its proportions were calculated from the galleries. It is richly adorned with sculptures and paintings. Over the entrance-door is the royal gallery, above which is a Descent of the Holy Ghost, by *Jouvenet* (1709). The Resurrection over the high-altar is by *Charles de Lafosse*. The large *Paintings in the vaulting of the roof, with God the Father in the centre, are by *Coypel*. On the ceilings of the side-galleries are the Apostles, by *Louis* and *Bon Boulogne*.

In the vestibule of the chapel is a large relief by *Coustou* of the Passage of the Rhine under Louis XIV. To the left we enter the —

Salles des Tableaux d'Histoire depuis Clovis jusqu'à Louis XVI. (Pl. 2-12), containing historical paintings by *Ary Scheffer*, *Schnetz*, *Vinchon*, etc. (explanatory labels). — From the Staircase (13) we enter (to the right) the Galerie de Pierre (16), a long corridor containing casts of funereal monuments. The most interesting are in the middle: Tombs of Ferdinand (d. 1516) and Isabella of Castile (d. 1504); Charles the Bold (d. 1477) and Mary of Burgundy (d. 1482). — To the left (open the door if closed) is the entrance to the five —

*Salles des Croisades, remarkable for their sumptuous decoration (arms of crusaders). They contain a number of good paintings of the time of Louis Philippe: —

1st Saloon (Pl. 19). *Gallait* (1847), Coronation of Count Baldwin of Flanders as Greek Emperor (1204); *Larivière*, Battle of Ascalon (1177). — 2nd Saloon (Pl. 20). *Jacquand*, Taking of Jerusalem by Jacques de Molay, Grand Master of the Templars (1299). — 3rd Saloon (Pl. 21). The armorial bearings on the pillars are those of Frederick Barbarossa, Richard Cœur-de-Lion, and other celebrated Crusaders. A mortar from the island of Rhodes, and the gates of the hospital of the knights of St. John, from Rhodes, presented by Sultan Mahmoud to Prince Joinville in 1836, are also preserved here. *Horace Vernet*, Battle of Las Navas de Tolosa (Spain; 1212); *Schnetz*, Procession of Crusaders round Jerusalem (1099); *Larivière*, Raising of the siege of Malta (1565); *Odier*, Raising of the siege of Rhodes (1480); after *Delacroix* (original, see p. 133), Capture of Constantinople (1204); *Blondel*, Surrender of Ptolemais to Philip Augustus and Richard Cœur-de-Lion (1191). — 4th Saloon (Pl. 18). *Signol*, St. Bernard preaching the Second Crusade at Vézelay in Burgundy (1146); *Schnetz*, Battle of Ascalon (1099). — 5th Saloon (Pl. 17). *Signol*, Taking of Jerusalem (1099); *Gallait*, Taking of Antioch (1098).

We now return to the S. end of the Galerie de Pierre and ascend by a small staircase, in the vestibule, to the left of the chapel.

First Floor.

North Wing. — We first enter the Salon de la Chapelle (Pl. 83), a vestibule whose white marble walls with figures of Piety and Faith contrast strikingly with the gay decorations of the royal apartments (see below). Richly ornamented doors admit hence to the royal gallery in the chapel. After viewing the interior of the chapel from this gallery (p. 313), we enter the —

Salles des Tableaux d'Histoire de 1791 à 1830 (Pl. 84-93). The following are the most noteworthy works: 2nd Room (Pl. 85), *Gérard*, Coronation of Charles X. at Rheims (1825). 3rd Room (Pl. 86). *Gros*, Louis XVIII. quitting the Tuileries on the night of 19th March, 1815, on being apprised of Napoleon's approach. 6th Room (Pl. 89). *Gautherot*, Napoleon wounded on the battle-field of Ratisbon (1809). — From the Staircase (Pl. 94) we enter, to the right, the Galerie de Sculpture, a corridor containing several fine marble statues by *Duseigneur*, *Debay the Elder*, *Nanteuil*, *Fr. Anguier* (Monument of Henri Chabot, d. 1653), *Foyatier*, *Jaley*, *Lehongre*, *Etex*, *Valois*, *Foucou*, and *Seurre*. In the centre are several works by *Pradier*, the best of which is the monument of the Duke of Orléans (p. 159), with reliefs relating to the sieges of Antwerp and Constantine. — At the end we turn to the left and enter the —

Salles des Tableaux d'Histoire Contemporaine (Pl. 98-101), with large historical paintings from the reigns of Louis Philippe and Napoleon III., many of which include interesting portraits. A few other pictures are also temporarily placed here. — Room I (Pl. 98); *Gérôme*, Napoleon III. receiving ambassadors from Siam (1861). — Room II (Pl. 99): *Yvon*, Retreat from Russia (Ney in the rear-guard). The three large rooms chiefly contain battle-pictures, including several fine works by *Horace Vernet*. Room to the right (Pl. 104): **Vernet*, Taking of the Smalah of Abd-el-Kader by the Duc d'Aumale (16th May, 1843), a magnificent picture 71 ft. in length and 16 ft. in height, containing numerous portraits, to which the sketch below it is a key.

The 'Smalah' of Abd-el-Kader consisted of his camp, his itinerant residence, his court, harem, and treasury, and upwards of 20,000 persons.

Vernet, Battle of Isly (1844). Central Room (Pl. 103). *Vernet*, Siege and capture of Constantine in 1837 (three paintings); Attack on the Mexican fort St. Jean d'Ulloa by Admiral Baudin, 1838; Storming of the pass of Tenia Mouzaia, 1840; Siege of the citadel of Antwerp, 1832. — Room to the left (Pl. 102): Paintings of the Crimean and Italian campaigns. *Pils*, Battle of the Alma (1854); *Yvon*, Storming of the Malakoff (1855), Battle of Solferino (1859). In the remaining two small rooms we may mention: (in Pl. 101), *Couder*, Oath taken in the Jeu de Paume (20th June, 1789); (in Pl. 100), *Vinchon*, Departure of the National Guard for the army (1792); *C. L. Muller*, Roll-call of the last victims of the Reign

of Terror (1794), containing many portraits (the seated figure in the middle is André Chénier, the poet).

From the S. end of the Sculpture Gallery a staircase ascends to the Second Floor, which contains an immense collection of portraits of celebrated persons of all countries from the 14th to the 19th century. Most of these are of little artistic value. The rooms also contain a few casts and medals. — The second floors of the other wings of the palace are undergoing restoration, which will not be finished until 1901.

We return to the Salon de la Chapelle, and thence enter the —

Main Edifice. The royal apartments in this part of the palace no longer contain their original furniture and pictures, but most of the ceiling, the gilded stucco ornamentation, the panelling, etc. remain practically unaltered and convey an admirable idea of the elaborate 'Louis Quatorze' style of decoration. They therefore repay a somewhat close inspection. Visitors should note the repeated occurrence of the sun-disk, the emblem of the 'Roi Soleil'. The walls formerly occupied by the tapestries representing the 'Histoire du Roi', produced under *Le Brun's* direction, are now hung with the paintings that were used as patterns for these compositions. On the other walls are battle-pieces by *Van der Meulen*, *Parrocel*, etc., and portraits. We first enter the —

Salon d'Hercule (Pl. 105), with the Apotheosis of Hercules on the ceiling, by *Lemoine*, including 142 figures. *Mignard*, Louis XIV. on horseback. The frame now enclosing Louis XIV.'s Passage of the Rhine, after *Le Brun*, originally belonged to Veronese's great Banquet at the house of Simon the Pharisee, now in the Louvre (p. 117).

The following room is the first of the *Grands Appartements du Roi (Pl. 106-111). The ceiling-painting, by *Houasse*, is emblematical of royal abundance or magnificence.

Rooms Nos. 137 and 138 (adjoining the last, see Plan) contain drawings in crayon ('gouaches') from the campaigns in the Netherlands in 1745-46 and a frieze by *Boulanger*, representing the Procession of the States General to the Church of Notre-Dame at Versailles on 4th May, 1789. Also, *Couder*, Opening of the Conseil d'Etat, 1789; *A. Morot*, Battle of Reichshofen; *A. de Neuville*, Battle of Champigny (1870), fragment of a panorama. Statue of Bailly, by *St. Marceaux*.

Room 107, with a ceiling-painting by *Houasse*, representing Venus subduing all the other deities. Statue of Louis XIV. by *J. Warin*. — Room 108 (Billiard Room), with ceiling-painting by *Blanchard*, representing Diana as goddess of hunting and navigation. On the vaults, paintings by *Audran* and *Lafosse*, Busts of Louis XIV. by *Bernini*, of Vauban by *Coyzevox*, etc. — Room 109 (Ball and Music Room), with a fine ceiling adorned with paintings by *Audran* (Mars in a chariot drawn by wolves), *Houasse* (Horrors of war), and *Jouvenet* (Benefits of war). Above the doors are two paintings from the Histoire du Roi (see above, by *S. Vouet*): Coronation of Louis XIV., and Meeting of Louis XIV. and Philip IV. (in the retinue of the former appear Mazarin, Conti, Turenne, etc., in that of Philip is Velazquez). — Room 110, with ceiling by

J. B. de Champagne; Mercury in a chariot drawn by two cocks. — Room 111 (Throne Room), with ceiling by *Ch. de Lafosse:* Apollo in a four-horse chariot, escorted by the Seasons.

We now enter the *Salon de la Guerre (Pl. 112), so called from its allegorical ceiling-paintings by *Le Brun:* in the cupola, France, hurling thunderbolts and carrying a shield with a portrait of Louis XIV; in the spandrels, Bellona, Spain, Germany, and Holland cowering in terror. The walls are lined with parti-coloured marbles and embellished with bronze reliefs. On the entrance-wall is a huge equestrian relief of Louis XIV., by *Coyzevox.* Six porphyry busts of Roman emperors.

*Galerie des Glaces or de Louis XIV. (Pl. 113), a superbly decorated hall, 240 ft. long, 35 ft. wide, and 42 ft. high, commands a beautiful view of the garden and its ornamental sheets of water. The chief decorations are the paintings, executed by *Charles Le Brun*, who was assisted by the most famous artists of the day; thus, *e.g.* the twenty-three figures of children and some of the trophies are by *Coyzevox.* Opposite the seventeen large arched windows are as many mirrors (enormously costly at that date), set in elegant frames by *Cucci.* The capitals (of the 'French order') are an invention of Le Brun. The subject of the large central ceiling-painting is 'Le roi gouverne par lui-même' (1661): Mercury announces the royal resolve to Germany, Holland, and Spain; on the side next the garden, 'L'ancien orgueil des puissances voisines de la France'. The achievements of the king from 1661 down to the Peace of Nymwegen (1678) are exhibited in the remaining eight large circular and semicircular paintings and in the eighteen medallions and imitations of reliefs. The former are concerned with the warlike exploits of 1670-78, the latter with the military and civil events of 1661-69. The subjects of the large paintings are as follows: Alliance of Holland with Germany and Spain (1672); at the other end, Holland abandoning this alliance and accepting peace (1678). On the ceiling, beginning from the Salon de la Guerre: side next the garden, Passage of the Rhine (1672) and Capture of Maastricht, Land and naval armaments; on the other side, Louis ordering four fortresses in Holland to be attacked (council of war with the Duke of Orléans, Condé, and Turenne); on the other side of the central painting: Resolution to make war on Holland (1671), Franche-Comté conquered for the second time, Capture of Ghent and the fruitless efforts of the Spaniards after that event (1678). The four statues in the niches are modern; to the left, Venus, by *Dupaty*, Minerva, by *Cartellier;* to the right, Apollo and Mercury, by *Jacquot.* — King William of Prussia was proclaimed German Emperor in this hall in 1871. — Salon de la Paix, etc., see p. 317.

We may now inspect the apartments parallel with the Galerie des Glaces, which, with two others behind them by which they were

entered, also belonged to the 'Grands Appartements' of the king. The Cabinet du Conseil (Pl. 125), to the N., was formed in 1755 by uniting the powdering-room and the study of Louis XIV. and was decorated by *A. Rousseau*. It contains a time-piece with very ingenious mechanism, by Morand (1706), a handsome table, and a Holy Family, by *Poussin* (on an easel).

The Cabinets Intérieurs de Louis XV. et de Louis XVI. (Pl. 126-130), to the left, are shown by one of the custodians (fee). They are elegantly decorated by *Verbercht*, but the clocks are now almost the only remains of the original furniture. The first room (Pl. 126) is the *Bedchamber of Louis XV.*, in which he died on May 10th, 1774. The *Salon des Pendules* (Pl. 127) contains an astronomical clock by *Passement* in a handsome case by *Caffieri*, and an English clock taken at Algiers in 1830.

The *Bedchamber of Louis XIV. (Pl. 124) retains practically the original decorations and furniture of 1701. The chimney-pieces date from Louis XV. The richly adorned bed of the king, who died in it on Sept. 1st, 1715, was restored under Louis Philippe; the magnificent railing should be noticed. The goddesses of fame and the figure of Gallia are by *N. Coustou*, the four Evangelists by *Valentin*. The remaining pictures are of recent introduction. — We now enter the —

Salle de l'Œil de Bœuf (Pl. 123), so called from its oval window, where the courtiers used to await the '*lever*' of the king, and celebrated as the scene of numerous intrigues. The rich frieze of gilded stucco, with putti, is by *Van Cleve* and others. One of the paintings, by *Nocret*, represents Louis XIV. and his family with the attributes of the pagan deities.

The Cabinets de la Reine Marie Antoinette (Pl. 122; apply to an attendant; fee) are sometimes entered from this room. These remarkably small apartments are tastefully decorated. Thence we may reach the Escalier de Marbre (p. 320).

To the left are the Première Antichambre (Pl. 121) and the Salle des Gardes du Roi (Pl. 120), containing pictures of battles and views of Versailles in 1688. Farther on is the *Escalier de Marbre* (pp. 312, 320).

We now return to the Galerie des Glaces, adjoining which, to the left, is the *Salon de la Paix (Pl. 114), with ceiling-paintings by *Le Brun*: in the centre is France, surrounded by Abundance and other allegorical figures; on the spandrels, Spain, France, Holland, and Germany rejoicing in the peace. On the exit-wall: *Lemoine*, Louis XIV., with the helm of state. — The handsome rooms on the S. side of the main edifice, overlooking the garden, are the —

Grands Appartements de la Reine (Pl. 115-117), the decorations of which are more interesting than the pictures. The Chambre de la Reine (Pl. 115) has a tasteful ceiling in gray and gold, with grisailles by *Boucher* and paintings by *Natoire* and *De Troy*. Paintings: *Testelin* (after Le Brun), Betrothal of Louis XIV. and Maria Theresa; *After Watteau*, Birth of the Dauphin; *Dieu*, Betrothal of the Dauphin; *Mme. Le Brun*, Marie Antoinette; *Nattier*,

Marie Lescszynska. — The Salon de la Reine (Pl. 116), also called *Salon des Nobles*, has a ceiling-painting by *Michel Corneille:* Mercury protecting Science and Art. Paintings by *Dulin*, *De Sève*, and *Christophe*. — The Salon du Grand Couvert, or Antichambre de la Reine (Pl. 117), has fine ceiling-decoration, after *Le Brun*, representing Darius at the feet of Alexander. Below: *Le Brun*, Louis XIV. on horseback; *Le Brun* and *Van der Meulen*, Defeat of the Spaniards at Bruges by Turenne (1567); *Gerard* (1834), Portrait of Philip of France, Duke of Anjou, proclaimed King of Spain as Philip V. (1700). — In the Salle des Gardes de la Reine (Pl. 118), the walls of which are lined with marble, are busts of Louis XVI. and Marie Antoinette, etc., and a portrait of the Duchess of Burgundy, by *Santerre*. This room was invaded by the mob in 1789, when three guards sacrificed themselves to save the queen. The ceiling-paintings by *Noël Coypel* represent Jupiter accompanied by Justice and Peace, Ptolemy Philadelphos, Alexander Severus, Trajan, and Solon. Doors in this and the following room lead to the Escalier de Marbre (p. 320).

The Grande Salle des Gardes (Pl. 140) was used by the king's body-guard. The ceiling-painting by *Callet* is an allegorical representation of the 18th Brumaire. Pictures: to the left, *Roll*, Centenary Festival of the States General at the Bassin de Neptune (p. 324) in 1889. To the right, *David* (1810), Napoleon distributing Eagles to the Army in 1804; behind, **Gros* (1806), Battle of Aboukir (1799). In the centre: *Last Moments of Napoleon I., by *Vela*, a sitting figure in white marble.

On Maundy Thursday the king used to perform in this room the ceremony of washing the feet of thirteen poor children, in presence of the clergy. Here also the National Guard, under Lafayette, took the oath of fidelity to Louis XVI. on Oct. 6th, 1789.

The next two rooms are anterooms leading to the S. wing of the palace. In the first (Pl. 144) are battle-scenes from the campaigns of 1792-94; in the second (Pl. 145) are portraits of celebrated soldiers, represented according to the rank they held in 1792. In the latter also are a painting by *Cogniet* (Departure of the National Guard to join the army in 1792) and a column in Sèvres porcelain, embellished with paintings, and crowned with a statue of Victory, which was presented by the city of Paris to Napoleon I., on the occasion of his marriage with Marie Louise.

South Wing. — Quitting Room 145, we cross the landing of the *Escalier des Princes* (Pl. 147), on which are placed a beautiful group of the Three Graces, by *Pradier*, and a statue of Napoleon I., by *Cartellier*. We then enter the —

*Galerie des Batailles (Pl. 148). This is a magnificent hall, 132 yds. in length, and 14 yds. in width, and is divided into two parts. It contains 33 admirable compositions by modern painters, and busts of 80 celebrated warriors who have fallen in battle, while the names of others are inscribed on tablets.

Left: *Ary Scheffer* (1837), Battle of Tolbiac, near Cologne (496), in front of which is *'La Patrie', by *Georges Bertrand*. Then, on the left side: **Steuben* (1836), Battle of Tours (732); **Ary Scheffer* (1836), Submission of the Saxon Duke Wittekind to Charlemagne (785); *Horace Vernet*, Philip Augustus victorious over the Barons at Bouvines (1214); **Eug. Delacroix* (1837), Battle of Taillebourg (1242); *Gérard*, Henri IV. entering Paris (1594). — Adjoining room, see below.

On the other side, in returning: **H. Vernet* (1828), Battle of Fontenoy, in which the English were defeated by Marshal Saxe (1745); *Couder*, Siege of Yorktown in America, conducted by Generals Rochambeau and Washington (1781). — *Philippoteaux*, Battle of Rivoli, Bonaparte defeats the Austrians (1797); *Bouchot*, Battle of Zürich (1799); *Gérard*, Battle of Austerlitz (1805). *Vernet*, Napoleon addressing the Guards before the Battle of Jena (1806); Battle of Friedland (1807); Battle of Wagram (1809).

The following Salle de 1830 (Pl. 149), devoted to the 'July Monarchy', also contains a few paintings of other subjects. To the left: *H. Gervex*, President Carnot distributing the prizes after the Exhibition of 1889; behind, *J. G. Vibert*, Apotheosis of Thiers (d. 1877). *Court*, The King distributing colours to the National Guard in the Champ-de-Mars (p. 282). *Gérard*, The declaration of the deputies read, and the Duke of Orléans proclaimed 'lieutenant-général du royaume'. *Ary Scheffer*, Louis Philippe at the Barrière du Trône, receiving his eldest son the Duc de Chartres, afterwards Duc d'Orléans, at the head of his regiment of hussars, 4th Aug., 1830.

Parallel with the Galerie des Batailles is a Sculpture Gallery (Pl. 150), containing statues and busts of eminent persons of the 17th and 18th centuries. Most of these are by *B. Prieur*, *G. Guérin*, *Bra*, *Houdon*, *Monnot*, *Bridan*, *Déjoux*, *Mouchy*, *Lemaire*, *Roland*, *Pajou*, *Duret*, *A. Dumont*, *Seurre*, and other modern sculptors.

We now return to the Escalier des Princes, whence we may descend, either to leave the palace or to visit the S. wing and central part of the groundfloor.

Ground Floor of the S. Wing and Main Edifice.

This section of the collection is not specially interesting, and visitors who are fatigued or whose time is limited may omit it and proceed direct to the gardens (p. 320).

South Wing. We first enter the —

Galeries de la République et du Premier Empire (Pl. 67-80), containing paintings dealing with campaigns between 1796 and 1810. The most interesting are here mentioned.

5th Room (Pl. 71): *Sérangeli*, Napoleon at the Louvre after his coronation, receiving deputations from the army. — 8th Room (Pl. 74): *Meynier*, Marshal Ney restoring to the 76th Regiment of Foot its colours found in the arsenal at Innsbruck. *Debret*, 'Napoléon rend honneur au courage malheureux', the words used by the emperor in saluting a waggon containing wounded Austrians in Italy. — 9th Room (Pl. 75): *Girodet-Trioson*, Napoleon receiving the keys of Vienna. *Gros*, Interview of Napoleon with the Emperor Francis I. of Austria during the bivouac on the day after the battle of Austerlitz, 3rd Dec., 1805. 'Je vous reçois dans le seul palais que j'habite depuis deux mois', were the words with which Napoleon addressed Francis. 'Vous tirez si bon parti de cette habitation, qu'elle doit vous plaire', was

the reply. — 10th Room (Pl. 76): *Meynier*, The French army entering Berlin, 27th Oct., 1806. *Berthon*, Napoleon receiving the deputies of the senate in the palace at Berlin (1806). — 11th Room (Pl. 77): *Gosse*, Interview of Napoleon with the King and Queen of Prussia, at Tilsit. *Debret*, Napoleon presenting a decoration to a soldier of the Russian army. — 12th Room (Pl. 78): *Regnault*, Marriage of Prince Jerome with the Princess Frederica of Wurtemberg. — 13th Room (Pl. 79): *Debret*, Napoleon adressing his German troops before the battle of Abensberg (1809). *Rouget*, Marriage of Napoleon with the Archduchess Marie Louise of Austria, 1810. — 14th Room (Pl. 80): *Thévenin*, The French army crossing the St. Bernard (1800).

The Gallery of Sculptures (Pl. 81), parallel with the above gallery, chiefly contains *Statues* and *Busts* of celebrities of the first republic and empire; *e.g.*, by the entrance, General Hoche, by *Milhomme*.

To the right of this gallery is the former Chambre des Députés, constructed in 1875 out of an interior court of the palace, and still used for the Congress, *i.e.* the joint meeting of the senate and the chamber of deputies. It may be visited on application to a custodian (fee; entrance in the Cour des Princes, see below).

The Ground Floor of the Main Edifice contains farther a number of portraits and views, some of which are interesting, and a few sculptures. — We enter by a door in the E. part of the Cour de Marbre, whence the *Escalier de Marbre* ascends to the royal apartments on the first floor (p. 315).

The Vestibule (Pl. 38) contains *Sculptures and Casts*, including two statues of the Empress Josephine, by *Vital Dubray* and *Lagrange*, and one of Elisa Bonaparte, by *Bartolini*. The adjoining Corridor (Pl. 37) is empty. The next Room (Pl. 34) contains views of royal residences by *Martin*, *Allegrain*, and *H. Robert*. The *Recent Acquisitions* of the museum are exhibited in the following Room (Pl. 33). Among these are: Bronze statue of Napoleon I., by *Seurre;* busts of Lamartine by *D'Orsay* and of President Carnot, by *Chapu;* a portrait of Berlioz, the composer, by *Daumiér;* silver statuettes of Henri IV., by *Bosio*, and of Bonaparte at Brienne, by *Rochet;* also several paintings.

The following suite (Pl. 42-50) was mostly included in the 18th cent. in the *Appartements du Dauphin, and was occupied by the son of Louis XV. and father of Louis XVI., who died in 1765. The original decorations have been partly preserved. Some of the best portraits of the 18th cent. have recently been hung here: by *C.* and *Mich. Van Loo*, *Mme. Le Brun*, *Nattier*, *Tocqué*, *Drouais*, and *Rigaud*. The *Portraits of French princesses, by *Nattier*, are among the most attractive female portraits of the period. A fine piece of Gobelins tapestry (portrait of Louis XV., after M. Van Loo) is also shown here.

In the middle of the main edifice, beneath the Galerie des Glaces, is the Galerie Basse (Pl. 51), looking upon the garden, and containing historical paintings. — Farther on are the Salle des Maréchaux de France (Pl. 55-58), with busts and statues, etc.

The *Gardens (comp. Map, p. 308), at the back of the Palace of Versailles, with their small park and ornamental sheets of water, are partly at least in the same condition as when first laid out by

Le Nôtre (d. 1700), the most famous landscape-gardener of his time. Some authorities, however, ascribe them to *Boisseau*. A more artificial style can hardly be conceived. The chief object seems to have been to subject nature to the laws of symmetry, and to practise geometry, architecture, and sculpture upon lawns, trees, and ponds. On the other hand the grounds are interesting on account of their quaint, solemn, old-fashioned appearance, which harmonises admirably with the heavy and formal architecture of the palace, and is in perfect keeping with the notions of art which prevailed in the time of Louis XIV. The greater part of the grounds, which are not very extensive, may be surveyed from the terrace of the palace. They are adorned with numerous statues and vases, some of which are copies from celebrated antiques, and others originals of the 17th and 18th centuries.

Several of the most interesting 'bosquets' are closed in winter (1st Nov.-30th April); these are marked below by the words 'in summer'. — The gardens are shut at dusk, a bell being rung ¼ hr. previously.

The playing of the *Grandes Eaux always attracts vast crowds of spectators. This imposing spectacle, which it costs 8-10,000 fr. to exhibit, generally takes place on the first Sun. of every month from May to October, and frequently also on the third Sun. in June, July, and August, and is always advertised long beforehand in the newspapers. The *Petites Eaux* play on Sun. and Thurs. from May to October. The best way to avoid the crush is to proceed to Versailles early, and to leave it immediately after the playing of the fountains, as most of the spectators remain till a later hour. The fountains play between 4 and 5 o'clock, but not simultaneously.

The order is as follows (marked by a red line on the Plan, p. 310). First the Petites Eaux — *viz.* those of the *Bassin de Latone*, the **Salle des Rocailles* (Pl. 1), the **Bosquet de la Colonnade* (Pl. 3), the *Bassin d'Apollon*, the *Bassin d'Encelade* (Pl. 4), and the **Bains d'Apollon* (Pl. 5). Next the Grandes Eaux, which begin to rise about 5 o'clock, — *viz.* those of the *Allée d'Eau*, the *Bassin du Dragon*, and the **Bassin de Neptune*. The jets of these are about 74 ft. in height, but they do not play for more than 20 minutes. A good place should if possible be secured in time. The visitor unacquainted with the grounds had better follow the crowd.

Among the principal sculptured groups are those in the *Parterre d'Eau*, in front of the palace, and the *Parterres du Midi* and *du Nord* (p. 323), to the right and left. Beneath the parterres are cellars, 15 ft. in height, with the pipes used to feed the various sheets of water.

On the terrace in front of the palace are two vases, that to the N. by *Coyzevox*, that to the S. by *Tuby*, with reliefs referring to the defeat of the Turks by the imperial troops aided by Louis XIV., and to Louis XIV.'s victories in Flanders. Against the palace-wall are bronze statues of Bacchus, Apollo, Antinous, and Silenus. These and the others mentioned below without the sculptors' names are copies from the antique. The two basins in the Parterre d'Eau are surrounded by fine groups and by statues of river-gods, by *Coyzevox*, *Le Hongre*, *Regnaudin*, *Tuby*, etc.

Near the steps descending to the lower part of the garden, are two large basins, the *Fontaine de Diane* to the right, and the *Fontaine du Point du Jour* to the left, both adorned with groups of animals in bronze and other good sculptures.

To the right: Two lions fighting with a boar and a wolf, by *Van Clève;* Noon or Venus, by *G. Marsy;* Evening or Diana, by *Desjardins;* Air, by *Le Hongre.* To the left: Bear and tiger, Stag and dog, by *Houzeau;* Daybreak, by *G. Marsy;* Spring, by *Magnier;* Water, by *Legros.*

This point commands a survey of the huge, monotonous façade of the palace, 456 yds. in length. Beyond the Parterre du Midi two flights of marble steps, 103 in number, and 22 yds. in width, descend to the *Orangery*, built in 1684-86 by Mansart. The orange-trees, about 1200 in number, are dispersed throughout the gardens in summer. One of them is said to date from 1421. Farther on is the large *Pièce d'Eau des Suisses*, excavated by the Swiss guards of Louis XIV. At the end is a poor equestrian statue of Louis XIV., by Bernini, transformed by Girardon into a Marcus Curtius. Beyond the pond extends the *Bois de Satory*.

The former *Potager* or vegetable-garden, near the Pièce des Suisses, on the side next the town was converted in 1873 into a *School of Horticulture.*

At the foot of the steps which descend opposite the Parterre d'Eau is situated the large **Bassin de Latone*, constructed by *B. Marsy*, consisting of several steps of red marble, on which there are gilded frogs, lizards, and tortoises spouting water against a fine group in white marble of Latona with Apollo and Diana. According to the myth, Latona having besought Jupiter to chastise the peasants of Lycia for having refused her a draught of water, the god metamorphosed them into frogs (Ovid's Metamorph. vi. 313-381).

The *Statues* in the *Pourtour de Latone* are among the finest in the garden. On the right as we approach from the palace is a singular statue representing Melancholy, by *La Perdrix*, the book, purse, and bandaged mouth being allusions to the proneness of scholars, misers, and taciturn persons to this mood. Then Antinous, Captive Barbarian, a Faun, Bacchus, Faustina as Ceres, Commodus as Hercules, Urania, and Ganymede. In front, Nymph with a shell, after Coyzevox. On the other side, as we return towards the palace, are the Dying Gladiator, Apollo Belvedere, Urania, Mercury, Antinous, Silenus, Venus Callipygos, Captive Barbarian, Fire, and Lyric Poetry.

To the right and left are bosquets with other basins (see below). We proceed straight on by the *Tapis-Vert*, a long lawn leading to the Bassin d'Apollon (see below).

Next the bosquets are marble Hermæ. Before the Tapis-Vert: to the right, Papirius and his mother, Laocoon; to the left, Castor and Pollux, Wounded Gaul and his wife (so-called Arria and Pætus). — Statues at the sides of the Tapis-Vert: to the right, Roguery, by Leconte; Juno, Hercules, and Telephus; Venus de Médicis; Cyparissa, by Flamen; Artemisia with the ashes of Mausolus, by Lefèvre and Desjardins. To the left (beginning at the top), Fidelity, by Lefèvre; Venus quitting the bath; Faun and kid; Dido on the funeral pyre, by Poultier; Amazon; Achilles in the dress of a woman, by Vigier. — At the Bassin d'Apollon to the left, Ino and Melicertes, by Granier; to the right, Aristæa and Proteus, by Slodtz; then Hermæ, Silenus (Faun and Child from the antique), and Bacchus.

The *Bassin d'Apollon*, with a group of the sun-god in his chariot, environed with tritons, nymphs, and dolphins (popularly known as the 'Char Embourbé'), is one of the chief of the 'Petites Eaux' (p. 321). The figures, by *Tuby*, after *Le Brun*, are in lead. — The

cruciform *Canal* to the W. of the basin of Apollo, about 1 M. in length, extends to near the *Grand Trianon* (p. 324).

To reach the Grand Trianon hence we follow the avenue immediately to the right of the railing; the others are not open all the way. The statues between the basin and the canal are much mutilated and of little interest.

There are several other basins and groups of statuary in different parts of the grounds, which are worthy of a visit when the fountains play. On the S. side, on our left as we leave the Bassin de Latone, is the *Quinconce du Midi* (concerts given here in summer; terminal figures after Poussin). A little farther up is the *Salle de Bal* or *des Rocailles* (Pl. 1; in summer), with a cascade and a group of Cupid and a Satyr. In the broad avenue descending hence is a basin with a Bacchus and small satyrs, in lead, by the brothers Marsy. On our left is the *Bosquet de la Reine* (in summer), where the affair of the diamond necklace is said to have taken place. Farther down, in the broad side-walk, is a basin with *Saturn* and children, by Girardon. To the left is the *Bassin du Miroir*, with two Vestal Virgins, an Apollo, and a Venus (all restored antiques). Then the *Bosquet* or *Jardin du Roi*, with the Farnese Hercules and Flora, etc. On the other side of the Allée de Saturne, the *Salle des Marronniers* (Pl. 2), with statues of Antinous and Meleager, and antique busts. Still nearer to the Tapis-Vert is the **Bosquet de la Colonnade* (Pl. 3; in summer), containing several basins of marble beneath a marble colonnade of 32 columns and adorned in the centre with the Rape of Proserpine, in marble, by *Girardon*, after *Le Brun*.

On the N. side, or to the left of the Tapis Vert as we re-ascend, are the *Bassin d'Encelade* (Pl. 4), where the giant (by G. Marsy), half-buried beneath Etna, spouts forth a jet of water 74 ft. in height; and the *Obelisk* (Pl. 4), a fountain deriving its name from the form of the *Cent Tuyaux*, or hundred jets of water. In the walk ascending in the middle is a basin with *Flora and Cupids*, by *Tuby*. Next the Tapis-Vert lies the *Bosquet des Dômes*. Farther up is the *Quinconce du Nord*, with terminal figures after Poussin. The second basin in the walk ascending in the middle has a *Cercs and Cupids*, by *Regnaudin*.

The **Bosquet des Bains d'Apollon* (Pl. 5; in summer), to the right, the most interesting of all, was remodelled in 1778 after Hubert Robert. A grotto in it contains a group of Apollo attended by nymphs, by *Girardon* and *Regnaudin*. The two groups of the Steeds of Apollo, at the sides, are by *Guérin* and the brothers *Marsy*.

The *Etoile*, to the left of the walk and almost opposite this bosquet, has four antiques: Mercury, Urania, a Bacchante, and Apollo; a Ganymede after the antique; and a Minerva by Bertin. In the *Rond-Vert*, higher up, are four antiques: Faun, Pomona, Ceres, and Hygieia.

We now return to the *Parterre du Nord*, beside the Parterre d'Eau (p. 321). It contains two small basins, and a fountain *(La Pyramide)*, by Girardon, near the Allée d'Eau (p. 324).

At the staircase, at the top, are a Crouching Venus and a Knife Grinder, bronze copies of the antique. By the Bosquet d'Apollon, beginning at the

fountain of Diana (p. 321) at the top: Europe, by *Mazeline;* Africa, by *Cornu;* Night, by *Raon;* The Earth, by *Masson;* Pastoral Poetry, by *Granier.* At the foot, and skirting the parterre: Five terminal figures; then, Autumn, by *Regnaudin;* America, by *Guérin;* Summer, by *Hutinot;* Winter, by *Girardon;* Satiric Poetry, by *Buyster;* Asia, by *Roger;* Phlegm, by *Les-pagnandelle;* Epic Poetry, by *Drouilly.*

Beyond the Parterre du Nord, to the N., is another sloping parterre, at the beginning of which is the *Bath of Diana*, a square basin, with lead-reliefs of *Diana and her nymphs bathing, by Girardon; adjacent are statues of Choler, by *Houzeau*, and a Flute Player, by *Jouvenet.* Then the *Allée d'Eau* or *des Marmousets*, consisting of 22 groups, with three children in each, in basins, and supporting goblets whence the water descends into the *Bassin du Dragon* (the dragon by the brothers Marsy, restored in 1890 by *Tony Noël*), and thence to the **Bassin de Neptune*, the largest in the grounds. The latter, restored in 1889, is the fountain that plays last; evening displays, with coloured lights, are sometimes given here. It is adorned with five groups in metal: Neptune and Amphitrite, by the elder *Adam;* the Ocean, by *Le Moyne;* Proteus guarding the flocks of Neptune, by *Bouchardon*, and two dragons, each bearing a Cupid, by *Girardon.* When the 'grandes eaux' play, this fountain is a veritable hydraulic marvel, with jets issuing in every direction, from the groups, from the 22 vases on the ledge of the wall, from pipes placed in and near the basin, from the grotesque heads, from the shells beneath the vases, etc.

Near the Bassin de Neptune is the *Bosquet de l'Arc de Triomphe* (Pl. 6; in summer), with a statue of France between Spain and Germany, by *Coyzevox* and *Tuby.* Also, Æsop and Cupid; Meleager slaying the Calydonian boar; etc.

To the E. of the Bassin de Neptune is an exit giving on the Rue des Reservoirs (p. 308; tramway to the railway-stations, see p. 308); to the W. is an exit to the Avenue de Trianon (tramway to the Allée de St. Antoine, see p. 309).

The Trianons.

The Avenue de Trianon is the principal approach to the Trianons, which adjoin the park of Versailles on the N., $^3/_4$ M. from the palace and $1^1/_2$ M. from the station of the Ligne de la Rive Droite (tramway, see p. 309).

The **Grand Trianon,** a handsome villa of one story, in the form of a horseshoe, was erected by Louis XIV. for Madame de Maintenon in 1687-88, from plans by *Mansart.* It occupies the site of the hamlet of Trianon, purchased by the king in 1663. The villa is open at the same times as the Palace of Versailles (p. 312; but in summer until 6 p.m.), but visitors are conducted through it by an attendant, whose attempts at hurrying should not be yielded to. It contains several richly-furnished apartments, paintings by Mignard, Le Brun, Boucher, Rigaud, Van Loo, Coypel, etc., and other works of art.

To the right of the Grand Trianon is a *Musée des Voitures (open at the same times as the Trianon). It contains eight state-carriages, *viz.* those used by Napoleon I. at his coronation, as first consul, and at his second marriage; coronation-carriage of Charles X., restored by Napoleon III. for the baptism of the Prince Imperial (1856; on which occasion all the carriages were used); carriage used at the baptism of the Comte de Chambord and the marriage of Napoleon III.; carriage used at the baptism of the King of Rome; ambassador's state-carriage; carriage used by the Czar and Czarina in Paris in 1896. Round the room are historic sledges and gala-harness, etc.

The **Petit Trianon,** a little to the N.E. of the other, erected by Louis XV. from the plans of *Gabriel*, was a favourite resort of Marie Antoinette. Admission as to the Grand Trianon.

It contains paintings by *Natoire*, *Pater*, *Watteau*, etc., which, however, there is no time to inspect. A tasteful staircase ascends to the first floor. In the 3rd room, to the left, is a fine jewel-cabinet, once belonging to Marie Antoinette; in the 5th (Boudoir) is a bust of the queen in Sèvres china, shattered at the Revolution and afterwards restored; in the 6th (Bedchamber) is a portrait of the Dauphin Louis XVII., by *Mme. Le Brun*.

A visit should be paid to the *Jardin du Petit Trianon, which is laid out in the English style and contains some fine exotic trees, an artificial lake, a 'Temple of Love', and a '*Hamlet*' of nine or ten rustic cottages, where the court-ladies played at peasant life.

The walk on the other side of the lake leads back to the vicinity of the château, where there is a 'Salon de Musique', with an ornamental pond, rockeries, etc.

Beyond the adjoining mound is a gate, to the right from which lies the garden of the Grand Trianon, and to the left, the exit.

To the S. of the Place d'Armes (comp. Pl. p. 308) is the Salle du Jeu de Paume, or tennis-court, in which the members of the Third Estate met in June, 1789 (p. 309), after they had found the assembly-room closed against them, and where, on the motion of the deputy Mounier, they took a solemn oath, 'de ne jamais se séparer, de se rassembler partout où les circonstances l'exigeront, jusqu'à ce que la constitution du royaume soit établie et affermie sur des fondements solides'.

In 1883 a *Musée de la Révolution* was established in this famous hall (open daily, except Mon., 12-4). Opposite the entrance is a marble statue of Bailly, the president of the sitting above mentioned, by St. Marceaux. On the walls are the names of the 700 persons who signed the minutes of the meeting. On the end-wall is a copy in grisaille of David's 'Oath of the Jeu de Paume' (p. 143). The glass-cases contain portraits, engravings, and other relics of the same period.

A little to the S. of the Jeu de Paume is the Eglise St. Louis, or cathedral of Versailles, a heavy and ungraceful building of 1743-1764. In the square in front of it is a *Statue of Abbé de l'Epée*, in bronze by Michaut. In the 4th chapel on the right is a monument to the Duc de Berri (d. 1820), by *Pradier*, and the apse has stained-glass windows made at Sèvres, from designs by *Devéria*.

In a square at the end of the Rue du Plessis, beyond the station of the right bank, is a *Statue of Houdon*, the sculptor (1741-1828), by Tony Noël, unveiled in 1891.

From Versailles to the *Valley of the Bièvre*, see p. 353; to *Rambouillet*, *Chartres*, and *Dreux*, see *Baedeker's Northern France*.

From Versailles to St. Germain-en-Laye. — 1. By the *Chemin de Fer de Grande-Ceinture*, 14 M., in 3/4-1 hr. (fares 2 fr. 5, 1 fr. 60, 1 fr. 25 c.). — The train starts from the Gare des Chantiers (p. 308), threads a short tunnel, and passes near the Pièce d'Eau des Suisses (p. 322). Fine view of the palace from behind.

4 M. **St. Cyr** (4200 inhab.), with a celebrated military school founded in 1806, attended by 750-800 pupils from 16 to 20 years of age and furnishing 350 officers to the army every year. The school occupies the 'Maison d'Education' established here by Mme. de Maintenon, for which Racine composed his 'Esther' and 'Athalie'. St. Cyr is also reached by tramway from Versailles. — 5 1/2 M. *Bailly*. — Beyond (7 M.) *Noisy-le-Roi* the train enters the forest of Marly (p. 327). Short tunnel, beyond which a junction-line diverges to the right to the railway to St. Germain viâ Marly-le-Roi (p. 327). — At (8 1/2 M.) *St. Nom-La-Bretèche-Forêt-de-Marly* we join the line from Paris to St. Germain viâ Marly (p. 327).

2. By the *Chemin de Fer de l'Ouest*, as far as Bécon (comp. p. 291), and thence by the line to St. Germain (see below), in 1 1/2 hr. (through-fares 1 fr. 60, 1 fr. 35 c.).

17. St. Germain-en-Laye.

Comp. the Maps, pp. 298, 300, 341.

St. Germain should be visited on Tues., Thurs., or Sun., as on these days the museum is open free. — The *Steamboat Journey* from Paris is pleasant but rather long (3 1/2 hrs., return 4 hrs.); fare 3, in the reverse direction 2, return-fare 4 1/2 fr. Déj. on board 4 or 6, D. 5 or 7 fr. The steamer, named the '*Touriste*', starts in summer from the Pont-Royal (left bank) at 10.30 a.m., and leaves *Le Pecq* at 5 p.m. (in Sept. 4 p.m.).

I. FROM PARIS TO ST. GERMAIN BY RAILWAY.

Two lines unite Paris with St. Germain, the *Direct Line* and a line viâ *Marly-le-Roi*. The latter, though longer and a little more expensive than the other, affords a pleasant variation.

A. By the Direct Line.

13 M. *Chemin de Fer de l'Ouest*. Trains start from the Gare St. Lazare (p. 24; booking-office upstairs in the central portion) every hour, or oftener. — The journey occupies 30-50 minutes. Fares 1 fr. 50, 1 fr. 5 c.; no reduction on return-tickets, which, however, are available for the line viâ Marly-le-Roi.

From Paris to *Asnières*, see p. 291. From this point to (5 1/2 M.) *La Garenne-Bezons* there are two distinct lines, with different stations, which the trains follow alternately. To the left diverges the line to Versailles, to the right those to Argenteuil (p. 341) and to Rouen, Havre, and Dieppe (see p. 396). The St. Germain railway passes numerous villages and country-houses.

7 1/2 M. *Nanterre* is a village (11,950 inhab.), where, according to tradition, Ste. Geneviève, the patron-saint of Paris, was born in 422 (p. 240). About 1/2 M. from the station, by the main street, to the left, is the church, near which, in the courtyard of a school, is the Well of St. Geneviève, at one time believed to be of miraculous virtue. A 'Rosière' festival is held here on Whit-Sunday. In the Place de la Fête is a fountain with a bronze figure of a reaper in

memory of J. B. Lemaître, a benefactor of the town. Steam-tramway, see p. 328.

8¾ M. **Rueil** (p. 328). The station is about ½ M. from the town (steam-tramway, p. 328). — The train crosses the Seine, which is divided here by an island into two arms.

9½ M. *Chatou* is also the station for (1 M.) the modern village of *Croissy* (omnibus in summer to *Bougival*, 2 M.; see p. 329). — 10½ M. *Le Vésinet* is a picturesque village with numerous villas. To the left of the railway is the *Asile du Vésinet*, a convalescent home for women. — 11¾ M. *Le Pecq*. In the cemetery (more conveniently reached from St. Germain) is the monument of the composer *Félicien David* (1810-76), with a bust and a statue of Music, by E. Millet and Chapu. — The train now recrosses the Seine, here divided into two arms by an island, and ascends a steep gradient (1:29), passing over a viaduct and through two tunnels, to (13 M.) *St. Germain-en-Laye* (p. 329).

B. Viâ Marly-le-Roi.

24 M. *Chemin de Fer de l'Ouest*, from the Gare St. Lazare, as above, in 1-1½ hr. (fares 1 fr. 80, 1 fr. 20 c.). Return-tickets, see p. 326.

From Paris to (9½ M.) *St. Cloud*, see pp. 291, 292. — The St. Germain line, which diverges from the Versailles line in the park of St. Cloud, is uninteresting, but it afterwards affords a pleasant view of the Seine and St. Germain. Beyond (10½ M.) *Garches* (p. 295) the train passes the château of *Villeneuve-l'Etang* (now a branch of the Institut Pasteur, p. 288), the racecourse of *La Marche*, and the *Hospice Brezin*, an institution for aged workmen. Tunnel. — 12½ M. *Vaucresson*. Then a tunnel. To the left, the stud-farm of M. Ed. Blanc and the *Château of Beauregard*. We then obtain a good view to the right. — 14 M. *Bougival-la-Celle-St-Cloud*, prettily situated near a small wood. Bougival, see p. 329. To the left is the Aqueduct of Marly (see below). — 15 M. *Louveciennes*, a village with numerous large villas. — The train now passes through a tunnel and some cuttings, and crosses the road and tramway-line from Rueil to Marly-le-Roi (p. 329) by a viaduct 930 ft. long and 145 ft. high. Good view of St. Germain.

16 M. **Marly-le-Roi**, with a celebrated château, built by Louis XIV., and destroyed in the Revolution. The remains include the *Abreuvoir*, a large basin near the tramway-station, and parts of the extensive garden-walls. The small *Park*, the nearest entrance to which is at the end of the avenue ascending to the right from the Abreuvoir, affords a pleasant walk. The main avenue, crossing the site of the château and commanding a fine view, ascends to the *Aqueduct of Marly*, constructed under Louis XIV. to bring to Versailles the water raised by the hydraulic machine at Marly (p. 329). It is 700 yds. long and 75 ft. high. On the other side is Louveciennes (see above).

The N.E. half of the **Forest of Marly**, beyond l'Etang-la-Ville (p. 328), also affords picturesque walks. The part adjoining Marly is too bare, the

underwood being kept down for the shooting-parties of the President of the Republic. It contains a fort and several batteries. The entire forest, 6 M. long and 2½ M. broad, is surrounded with walls. There are gates at the top of the park and at the end of the village, beyond the church. To the right of the latter is the *Villa Montmorency*, belonging to Victorien Sardou, the dramatist, with ten sphinxes of red granite at the entrance.

17½ M. *L'Etang-la-Ville*, a small village situated in a valley. We reach the Forest of Marly from this point in ¼ hr. by turning to the left; but the next station, (18½ M.) *St. Nom-La-Bretèche-Forêt-de-Marly*, is within the forest itself. Here the line joins the *Grande Ceinture* line. Fine view of St. Germain to the right. — 20½ M. *Mareil-Marly*. Beyond the next station, *Fourqueux*, to the W., is the *Forest of St. Germain*. From (22½ M.) *St. Germain-Grande-Ceinture*, 1 M. from the château, the line makes a wide curve to (24 M.) *St. Germain-Ouest*, the terminus, beside the château (p. 330).

II. FROM PARIS TO ST. GERMAIN BY STEAM TRAMWAY.

11½ M., in 1½ hr. (fares 1 fr. 65, 1 fr. 15, return 2 fr. 70, 1 fr. 85 c.). The cars start regularly from the Place de l'Etoile, to the right, beyond the Arc de Triomphe, at 15 and 45 min. past each hour, returning from St. Germain at 14 and 44 min. past each hour. To *Rueil*, ¾ hr. (fares 85, 55 c.); *Bougival*, 1 hr. (fares 1 fr. 20, 80 c., return 2 fr. 5, 1 fr. 35 c.); to *Marly-le-Roi*, 1½ hr. (fares 1 fr. 60, 1 fr. 10, or 2 fr. 65, 1 fr. 80 c.). — We may also take the train to Rueil, and thence proceed by tramway in connection with the above. — Besides the tramway-stations mentioned below, there are 24 other points at which the cars stop if desired. — This route is slow and tedious, especially on Sundays.

The steam-tramway quits Paris by the Avenue de la Grande Armée and the Porte Maillot (p. 160), traverses *Neuilly* (p. 159) by the Avenue de Neuilly, crosses the Seine, and at the top of the Avenue de la Défense-de-Paris turns to the left. — 2 M. *Courbevoie* (p. 291), near the Pont de Neuilly. — 2½ M. *Rond-Point de la Défense*, near the *Monument de la Défense de Paris*, by Barrias. Turning to the left, the tramway crosses the railway to Versailles viâ St. Cloud. — 3½ M. *Rond-Point des Bergères*, a stopping-place not far from the railway-station of Puteaux (p. 292). We cross the plain to the N. of Mont Valérien (p. 292), with an extensive view to the right.

We stop at (4¾ M.) *Nanterre* (p. 326), to the S.E. of the village. — 5½ M. **Rueil** *(Café-Restaurant Matte)*, a small town with 9940 inhab., lies ½ M. to the S. of the station. The Empress Josephine is interred in the little church, restored in 1857 in the Renaissance style, in which a monument was erected to her memory by her children Eugène Beauharnais (d. 1824), and Queen Hortense (d. 1837), mother of Napoleon III. The statue, by *Cartellier*, represents the empress in a kneeling posture. Queen Hortense is also interred in this church, and a monument of similar design, executed by *Bartolini* of Florence, was erected to her in 1846. The handsome organ-loft, by *Baccio d'Agnolo* of Florence (15th cent.), was presented by Napoleon III.

Railway Station, to the N.W., see p. 327. A branch *Steam Tramway* runs thence to connect with that from Paris.

6½ M. **La Malmaison,** with the château in which the Empress Josephine resided after her divorce in 1809 and where she died in 1814. After the battle of Waterloo, Napoleon retired to the château of Malmaison, but quitted it on the approach of the Prussian troops on 29th June, 1815. The grounds are now subdivided, and the château is private property. In the distance to the right is the Aqueduct of Marly (p. 327).

7 M. *La Jonchère.* A road (1½ M.) ascends hence to the right to La Celle-St-Cloud (p. 327), skirting the château of La Jonchère, which belonged to Louis Bonaparte. The tramway next passes a fine grove of chestnuts, and a wood (to the left) with the *Etang de St. Cucufa.*

8 M. **Bougival** (*Hôtels-Restaurants Pignon* and *de l'Union*, on the quay), a prettily-situated village, on the left bank of the Seine, much frequented by rowing parties. Part of the *Church*, which possesses a handsome Romanesque bell-tower (restored 1893), dates from the 13th century. On the opposite bank of the Seine are *Croissy* and *Chatou* (p. 327). — Railway-station, see p. 327.

8½ M. **La Machine,** a suburb of Marly, is named from the hydraulic machine by which Versailles and St. Cloud were supplied with water. The old machinery, constructed by a Dutchman named Ranneken at a time (1685) when mechanical science was in its infancy, is said to have cost 4 million francs. This apparatus was replaced in 1855-59 by a stone dyke, 6 iron wheels, and 12 forcing-pumps, by means of which the water is driven up in a single volume to the reservoir, situated ¾ M. from the river and 505 ft. above it.

At (9½ M.) *Port-Marly* the tramway-line quits the banks of the Seine.

A branch of the steam-tramway to (1¼ M.) *Marly-le-Roi* (p. 327) ascends to the S., passing under the *Viaduct of Marly* (p. 327).

The main line follows the highroad to St. Germain, on the S. side of which it ascends, traverses the Place Royale and the Rue Gambetta, turns to the left into the Rue Thiers, skirting the palace, and halts in the Place du Château. — 11½ M. *St. Germain-en-Laye.*

III. ST. GERMAIN-EN-LAYE.

Hotels-Restaurants. *Pavillon Henri IV. et de la Terrasse (Pl. 9; F, 4), at the beginning of the terrace (p. 332), of the first class, with a beautiful view; Pavillon Louis XIV. et Continental (Pl. a; E, 2), Rue d'Alsace, at the beginning of the forest, of the first class (closed in winter); Colbert (Pl. b; E, 3), Rue de la Surintendance, with view, déj. 3½, D. 4 fr.; Prince de Galles (Pl. c; E, 4), to the right of the church; Ange-Gardien (Pl. d; E, 4), déj. 2½, D. 3 fr.

Restaurants. *Targe*, Rue au Pain 83, at the corner of the Rue de la République, déj. or D. 2½ fr. (also pastry-cook); *Réunion*, Place Thiers 4, déj. 2 fr., unpretending but clean.

Cafés. *Crenier*, at the Gare de l'Ouest (Pl. E, 3); *François Premier*, at the Hôtel du Prince de Galles.

Cabs. Within the barriers, per drive 1¼ fr., on Sun. and holidays 1½ fr.; per hour 2 and 2½ fr. Beyond the barriers, within a radius of

9½ M., 2½ and 3 fr. per hour; 'indemnité' for return if the carriage be dismissed outside the barriers.

Post & Telegraph Office (Pl. 10; D, 3), Rue François-Bonvin; branch office opposite the theatre in the Place du Château.

Protestant Church (Pl. E, 2), Avenue des Loges.

St. Germain, a quiet town with 16,500 inhab., is indebted for its importance to the fact that it was long a favourite summer residence of the kings of France, who were first attracted to the spot in the 12th century by the beauty of its situation. Its lofty and healthy site and its attractive walks render it a favourite summer-resort, and have induced a number of English families to reside here.

The **Château** (Pl. E, 3) was formerly known as the *Vieux Château*, in contradistinction to the *Château Neuf*, of which the Pavillon Henri IV. (Pl. 9; F, 4) is now the sole relic. Early in the middle ages the French kings possessed a fortress on this site commanding the Seine. The chapel, which is still in existence, was built by St. Louis. During the wars with England the castle was destroyed. It was restored by Charles V., but the present building, whose gloomy strength contrasts strikingly with the cheerful appearance of other contemporaneous edifices, dates from the time of Francis I., who here celebrated his nuptials with Claudia, daughter of Louis XII. Henri II. built the adjacent *Château Neuf*, which continued to be a favourite royal residence till the time of Louis XIV., who was born here in 1638. After Louis XIV. had established his court at Versailles (p. 309) the château was occupied for 12 years by the exiled king James II., who died here in 1701 and was interred in the church. The Château Neuf was almost entirely taken down in 1776. Napoleon I. established a school for cavalry-officers in the old château, and it was afterwards used as a military prison. Since 1868 the château has been undergoing a restoration in accordance with the original plans of *Ducerceau*, the architect of Francis I.

The *Musée des Antiquités Nationales, which the château now contains, embraces an interesting collection of objects dating from the dawn of civilisation in France down to the period of the Carlovingians. These are suitably arranged, and provided with explanatory notices. The museum is open to the public on Sun. from 10.30 a.m., on Tues. and Thurs. from 11.30 a.m., to 4 or 5 p.m., and to strangers on other days (Mon. excepted) by special permission. Curator, *Mons. A. Bertrand.* — Below we give a short summary of the most interesting objects, referring for details to the excellent catalogue by Sal. Reinach (1½ fr.). There are also illustrated catalogues (5 fr.) with pictures of the objects marked by small squares of tinsel. The usual entrance to the museum is by the first door to the left in the court, but in wet weather and in winter by a small door to the left of the vestibule, which leads to Room S (p. 331). Those who wish to follow a strictly chronological order must begin with the first floor.

FORET DE SAINT GERMAIN
Poissy
Route de la Muette d'Aigremont
Avenue des Loges
Route de la Muette d'Avant
Porte Dauphine
Avenue de Ceinture
Gare de Gde Ceinture
Cimetière
Couvent
Sous Préfecture
Gare de Ceinture
Allée Louis XIV
Caserne de Cavalerie
Gare de l'Ouest
Hôpital
Carmélites
Abattoirs
Manège
Quartier Royal
Couvent de la Nativité
Gasomètre
Usine à Gaz
Parcs
ST GERMAIN-EN-LAYE.
1. Bains E.4
2. Cercle E.3.
3. Couvent St Thomas D.3.
4. Eglise E.3.
5. Gendarmerie E.4
6. Halle et marché D.3.4.
7. Hôtel de Ville E.3
8. Justice de Paix D.3
9. Pavillon Henri IV E.3
10. Poste & télégraphe D.3.
11. Poste aux chevaux E.4
12. Salle des Arts D.3.
13. Théatre E.4.

Ground Floor. Rooms S and R, to the left of the principal entrance: Casts of medallions and bas-reliefs from the Arch of Constantine at Rome; casts of statues of Gauls; models of Roman engines of war (others farther on), etc. — Rooms A, B, and C, to the right of the entrance: Casts of bas-reliefs from the Arc d'Orange and the Julian tomb at St. Remy, near Arles. Room B also contains a medallion of a mosaic found at Autun in 1830, representing Bellerophon and the Chimæra. — We now return to the entrance, and ascend the handsome brick and stone staircase to the entresol. Rooms D, E, and F are not yet open.

Entresol. *Room XIX.* Gallic milestones and geographical inscriptions. — *Room XX.* Celtic and Roman inscriptions; sepulchral stones. — *Room XXI.* Gallic mythology; altars, statues, and reliefs, of rough workmanship, but great historical interest. — *Room XXII*, on the other side of the staircase. Sculptures relating to the Roman legions in Gaul. By the pillars to the left, tombstones. — *Room XXIII.* Building materials, etc. — *Room XXIV.* and adjoining passages. Funeral urns, coffins, etc. — *Rooms XXV & XXVI.* Sculptures illustrating Gallic costumes, arts, and pursuits. In the passages are early-Christian monuments. — *Room XXVII* is not yet open.

First Floor. Rooms I-III, to the right, contain objects of the prehistoric or bone and flint period. *Room I:* Cut flints of immense antiquity, and fossilised bones of animals either altogether extinct or no longer found in France. Cases 1-15 contain objects found in alluvial deposits and the open country; Cases 16-33 contain tools and ossifications from caverns, the first shelter of primæval man. In Case 12, between the second and third windows, are different types of flint implements (from *St. Acheul*, from *Moustier* in Dordogne, etc.). In the middle, casts of the heads of the rhinoceros (r. tichorinus), tiger (felis spelæa), great cave-bear (ursus spelæus), urus (bos primigenius), the long-haired elephant (18-20 ft. high), and the so-called Irish elk (Megaceros hibernicus; 9-10 ft. high); also a tusk and a molar of the mammoth (elephas primigenius); farther on a Norwegian elk. — *Room II.* Models of dolmens and 'menhirs' ($^1/_{20}$ of the real size); implements of the polished-flint period; plan of the Allées de Carnac, in Brittany; bone implements and ornaments. — *Room III.* Dolmen from the tumulus of Gav'rinis (Morbihan), Brittany, and casts of the unexplained characters from the tumulus. To the left of the mantelpiece is placed an interesting collection of flint arrow-heads.

Adjoining this room is the *Galerie de Mars* or *Salle des Fêtes*, occupying the whole height of the first and second stories. It has not yet been restored. This room is also called the *Salle de Comparaison*, as it contains objects (mainly copies) from different countries. At present, however, it is mainly devoted to objects to be afterwards placed in the other rooms. Near the entrance are Roman, Gallo-Roman, and Merovingian antiquities: pottery, iron, bronze, and silver objects, vases, and glass. Then, foreign antiquities: Italian specimens, including articles found in the necropolis of Golasecca, with a reproduction of one of the tombs; pre-Roman and Roman bronzes. To the left, articles from N. and S. Germany; to the right, articles from Sweden and Denmark; farther on, specimens from Persia, Russian Armenia, the Caucasus, Cyprus, Greece, Asia Minor, America, Oceania, and N. Africa. — At the end is the Return from the Hunt, a painting of a scene in the primitive period, by *Cormon*.

Returning to Room III, we ascend thence by a short staircase adjoining the Galerie de Mars (open the door) to the —

Second Floor, where we begin on the side next the station. — To the left, in the turret, is the *Salle de Numismatique*, containing Gallic, Gallo-Roman, and Merovingian coins, trinkets, Merovingian pottery and arms, etc. In the first case to the left, in the middle, are *Ornaments in gold and silver. The corresponding case on the other side contains Merovingian fibulæ and other objects in bronze, gold, and glass. Characteristic features of the barbaric art of this epoch are the inlaying of gold on glass and the use of precious stones. — *Room IV.* Lacustrine and flint period (epoch of the lake-dwellings): polished flints, polished bone implements, objects in wood, vases. By the second window to the right: bread, grain, fruit,

and cloth found in the lake-dwellings on the Lake of Constance. — *Room V.* Objects of the bronze period. In the glass-case in the centre are about a thousand different articles found in a vault at Larnaud (Jura). The most characteristic types are exhibited in the other glass-cases. The weapons in the cases next the outer wall should be specially noticed. — *Room VI.* Gallic antiquities of the early historic period. Weapons in iron and bronze objects of other kinds, found in burial-places (tumuli), including fragments of war-chariots. In the 2nd case, Gallic helmets; in the 20th (in the middle), fine bronze vases, bracelets, necklaces (torques), etc.

Room VII, on the other side of the staircase. Continuation of the Gallic antiquities: objects from the burial-places of the *Marne*; bracelets, rings, necklaces, brooches, vases, and belts in bronze; weapons and knives in bronze; weapons, etc., of iron; black, brown, and grey terracotta vessels. — *Room VIII.* Objects from the burial-ground of *Chassemy*, in the department of Aisne; vases; weapons. — *Room IX.* Specimens of Gallic tombs; reconstruction of a Burial in a chariot, found in 1875 at *La Gorge Meillet* (Marne), with the chief below and an attendant above. The original objects found in this tomb are in Case 2, to the left. — *Room X.* Gallic tomb from La Cheppe (Marne), with a skeleton and vases. Pottery. — *Rooms XI* and *XII* are not yet open. — We now return to the —

First Floor. *Room XIII.* Roman conquest of Gaul. To the left, Roman soldier armed with the pilum; in the centre, large relief-plan of *Alise* (*Alesia*), and of the siege of that town by Cæsar; farther on, models of Cæsar's besieging-works and of objects found in the excavations at Alise. Models of other works of Cæsar: bridge on the Rhine, works before Uxellodunum (perhaps the modern Puy d'Issolu in Lot) and before Avaricum (Bourges); model of a Gallic wall and articles found at Mont-Beuvray, the Bibracte of Cæsar, to the E. of Autun; arms, projectiles, and other articles relating to Roman warfare; medals, etc. — *Room XIV.* Gallo-Roman pottery; vases and figures in white clay. — *Room XV.* Pottery; vases with red glazing and reliefs; extensive collection of glass; large collection of fibulæ and other bronze articles, including pincers, needles, etc., in the turret at the corner. — *Room XVI.* Pottery. Objects in bone, etc. — *Room XVII.* Pottery. Originals and casts of Roman bronzes; antique pins, needles, and thimbles of bone and bronze; statuettes and vases. At the right end of the first large central glass-case is a fine head of a river-god, with horns. Then, small objects in iron, knives, keys, etc. — *Room XVIII* is not yet open.

The *Church* of St. Germain, situated opposite the château, contains a simple monument in white marble, erected by George IV. of England to the memory of James II. (p. 330). The monument was afterwards restored by order of Queen Victoria.

In the small *Place* to the right of the façade of the château is a *Statue of Thiers* (Pl. E, 4), by Mercié. Thiers (1797-1877) died at St. Germain.

The *Hôtel de Ville* (Pl. 7; E, 3), in the Rue de Pontoise, near the station, contains a small library and collection of unimportant pictures on the second floor (open daily, except Mon., 10-12 and 1-4). — In the adjoining square, next the railway-station, is a *Statue of the Republic*, by Granet.

The *Terrace (Pl. F, G, 2, 1) of St. Germain extends for ½ M. along the E. slope of the vine-clad hill at a height of 200 ft. above the Seine, and commands a magnificent survey of the valley, the winding river, and the well-peopled plain. The middle distance resembles a huge park sprinkled with country-houses. The nearest village is Le Pecq, beyond which is Le Vésinet. Montmartre is visible on the

Voir aussi la carte St Denis Pontoise
Maisons
Château
Le Mesnil
le-Roi
Carrières
Petite Roquette
la Tour
Montesson
Bois
Yesinet
St GERMAIN
EN-LAYE
le Vesinet
Chatou
Croissy
les Gabillons
Port-Marly
Marly
Montval
Prunay
la Montagne
MARLY-LE-ROI
la Chaussée
Louveciennes
Bougival
St Michel
Montbuisson
Versailles
St Cloud
FORET
DE
ST GERMAIN
Echelle de 1:75,000
Wagner & Debes, Leipzig

horizon, and to the right, the Eiffel Tower, but the rest of Paris is concealed by Mont Valérien. Farther to the right, on the hill, is the aqueduct of Marly (p. 327). To the left, on the bank of the Seine, are the new buildings of the 'Petite Roquette', a prison intended to supersede the 'Maison des Jeunes Détenus' in Paris (p. 179). Beyond Le Vésinet are the hills on which lies Montmorency. Near the end of the terrace is *Carrières-sous-Bois*, about 2 M. from Maisons-Laffitte (p. 344). — A band plays in the kiosk on the terrace on Sun. in summer at 3.30 p.m.

The beautiful **Forest** of St. Germain, occupying nearly the whole of a peninsula formed by the windings of the Seine, is about 11,000 acres in extent, being 6 M. long from S.W. to N.E., and $2\frac{1}{2}$-$4\frac{1}{2}$ M. broad from S.E. to N.W. It is kept in admirable order, and affords pleasant and shady walks in every direction. Numerous direction-boards. The popular *Fête des Loges*, which takes place in the forest on the Sunday nearest Aug. 30th and on the nine following days, derives its name from *Les Loges*, a country-seat 2 M. distant from the town, erected by Anne of Austria, wife of Louis XIII., and now a school for daughters of members of the Legion of Honour. The most frequented part of the forest lies to the right, before Les Loges is reached. The Pontoise road, striking to the right beyond Les Loges, leads to (3 M.) *Achères* (see below and the Map). It crosses the road from Poissy to Maisons (p. 344), which lies about 2 M. to the right of the point of intersection. Fine view on quitting the wood. The part of the forest next the Seine is less interesting, and a number of market-gardens have been laid out here to utilize the sewage of Paris, conducted hither by the new conduits mentioned at p. 342.

From St. Germain to Maisons-Laffitte (*Argenteuil*; Maps, pp. 333, 334), $10\frac{1}{2}$ M., railway (*Grande Ceinture*) in 35-45 min. (fares 1 fr. 90, 1 fr. 30, 95 c.). A tramway also plies to ($3\frac{1}{4}$ M.) Poissy (fares 60 c., 45 c.), with a branch to ($4\frac{1}{4}$ M.) Maisons-Laffitte (70 c.), etc. — The railway describes a wide curve through the Forest of St. Germain. — $2\frac{1}{2}$ M. *St. Germain-Grande-Ceinture* (p. 326). — 5 M. **Poissy** (*Hôtel de Rouen*); the station is to the E., at the opposite end of the town to that of the Rouen railway (p. 404). — 8 M. *Achères*, see p. 344. Our line now coincides with the Rouen line (p. 396) till the Seine is crossed. — $10\frac{1}{2}$ M. *Maisons-Laffitte*, see p. 344. The railway continues to the left to *Argenteuil* (p. 341).

From St. Germain to *Versailles*, see p. 326.

18. St. Denis, Enghien, and Montmorency.

The trains between Paris and these places follow the *Ligne Circulaire* between the *Gare du Nord* and the *Gare St. Lazare* (18 M.). Through-tickets are issued at low rates but do not allow of a break in the journey.

I. From Paris to St. Denis.

$4\frac{1}{2}$ M. Chemin de Fer du Nord, in 8-14 min. (fares 80, 50, 35 c.; return-tickets 1 fr. 20, 85, 55 c.). Trains start from the Gare du Nord in the Place Roubaix (see p. 26), 4 times an hour or oftener (three 'trains-tramways').

Tramways. Five lines run to St. Denis, the 1st starting from the *Opéra*, Rue Scribe (Pl. R, 18; *II*), the 2nd from the *Madeleine* (Pl. R, 18; *II*), the 3rd from the *Place du Châtelet* (Pl. R, 20-23; *V*), the 4th from the *Square de la Trinité* (p. 196; going on to *Epinay*, p. 339); and the 5th from *Neuilly* (Porte Maillot, p. 160). These lines are very convenient, as they have 'correspondance' with the Paris omnibuses (see Appx.), but the routes are uninteresting. The journey takes about ¾ hr.; fares 60 or 30 c. There is also a steamer-service to Epinay and to Asnières-Suresnes (p. 291).

1¼ M. *La Chapelle-Nord-Ceinture*, also a station on the Chemin de Fer de Ceinture (p. 25). The huge goods station of the Chemin de Fer du Nord is situated here. A little beyond the fortifications the Soissons railway diverges to the right. — 2½ M. *La Plaine-Voyageurs*. The 'trains-tramways' also stop at *Le Landy* and *Pont de la Révolte*.

4½ M. **St. Denis.** — Hôtel du Grand-Cerf, Rue de Paris 29 and Place aux Gueldres, with restaurant à la carte; Hôtel de France, Rue de la République 60, with restaurant, déj. 2, D. 2½ fr. — *Café de l'Industrie*, Rue du Chemin-de-Fer 27. — The terminus of the first two tramways above mentioned is in the Rue de Paris; that of the third in the Place aux Gueldres. — *Post & Telegraph Office*, Rue de la République 61.

St. Denis, a prosperous industrial town with 54,450 inhab., is situated on the right bank of the Seine and on the Canal de St. Denis (p. 201). It is chiefly celebrated as the burial-place of the kings of France.

The importance of the town dates from the foundation of its Benedictine abbey by Dagobert I. (d. 638). Under the Carlovingian dynasty the monks of St. Denis are found concerning themselves with political as well as with spiritual matters. When *Pepin the Little* took possession of the throne of France in 751 he sent *Fulrad*, Abbot of St. Denis, to Rome, to procure the papal confirmation of his title. Three years later *Pope Stephen II.* took refuge here from the Lombards, and anointed Pepin's sons *Charles* and *Charlemagne*. Here, in presence of his nobles, Pepin handed over his dominions to his sons before he died. The members of the house of Capet also favoured this abbey. *Louis VI.*, whose best adviser was the penetrating, sagacious, and liberal abbot *Suger* (1121-52), solemnly adopted the *Oriflamme* ('auriflamma', from its red and gold colours), or standard of St. Denis, as the banner of the kings of France. It was suspended above the altar, whence it was removed only when the king took the field in person. Its last appearance was on the unfortunate day of Agincourt (p. xvi). *Abélard* (p. 181) dwelt in this abbey during the 12th cent., until he became abbot of Paraclete near Nogent-sur-Seine. During the absence of *Louis VII.* on a crusade in the Holy Land (1147-49) Suger became the administrator of the kingdom, and used his power to increase the dependence of the nobility on the throne. Among the other merits of this renowned abbot, is that of having collected and continued the chronicles of the abbey. The *Maid of Orleans* hung up her arms in the church of St. Denis in 1429. In 1593 Henri IV. abjured Protestantism in this church, and in 1810 Napoleon I. was married here to the Archduchess Marie Louise.

The railway-station is ¾ M. from the cathedral (omnibus, 10 c.). To reach the latter we cross the *Canal de St. Denis* (p. 201) and follow the Rue du Chemin de Fer, and then the Rue de la République. At the beginning of the latter stands a *Parish Church*, in the style of the 13th cent., built by Viollet-le-Duc in 1864-68. We then cross the Rue de Paris, which intersects the town from N. to S. To the left is the *Hôtel de Ville*, in the Renaissance style, built in 1883.

The cathedral is open the whole day. The royal tombs are shown on week-days every ½ hr. between 10 a.m. and 5.30 p.m. (except at 11.30

S.DENIS-PONTOISE.
1:150,000
Kilom.
PONTOISE
Beaumont
Valmondois
Beaumont
Beaumont
Luzarches
Bethemont
Chauvry
Bouffemont
Frepillon
Bois de Maubuisson
Maubuisson
St Ouen l'Aumône
Montmorency
Bessancourt
Forêt de Montmorency
Ezanville
Taverny
Pierrelaye
Eragny
Domont
Ecouen
St Leu
St Prix
Piscop
Montlignon
Andilly
St Brice
Le Plessis Bouchard
Conflans-Ste-Honorine
Herblay
Margency
Eaubonne
Ermont
Sarcelles
Soisy
Montmorency
Groslay
Montigny-les-Cormeilles
Franconville
Deuil
Montmagny
la Frette
Cormeilles-en-Parisis
St Gratien
Enghien
Pierrefitte
Saunois
Villetaneuse
Epinay
Stains
Maisons-Laffitte
Sartrouville
ARGENTEUIL
Gennevilliers
St DENIS
le Mesnil-le-Roi
Houilles
Bezons
Colombes
Forêt de St Germain

and during service). Admission to the interior of the church is free; to the treasury and crypt ½ fr., but the attendants also expect a small gratuity. Admission is entirely free during the church festival, Oct. 9-14th. Visitors should read the following description before entering the church, for very little time is given to examine the monuments. The efforts of the attendants to hurry the visitor should not be implicitly yielded to. The church is so dark in the late afternoon that it is then scarcely worth while to enter it.

The *Cathedral or *Basilique* of St. Denis, converted into a parish church in 1895, traditionally occupies the site of a chapel erected about the year 275 above the grave of St. Dionysius, or St. Denis, the first bishop of Paris (p. 205). *Dagobert I.* (p. 334) substituted a large basilica for the chapel, and handed it over to the Benedictine monks, for whom he also built an abbey at the same place. Of this church but little remains, the greater part of the present edifice having been built by *Suger* (p. 334). Suger's building marks the beginning of the Gothic tendency in architecture, the development of which from the Romanesque style can be traced here, though perhaps not in all details. The façade, completed in 1140, shows the round arch still maintaining its ground along with the pointed arch which afterwards entirely replaced it. The choir, consecrated in 1144, is surrounded by radiating chapels, a feature of the Romanesque style, and at the same time exhibits the Gothic buttress system in an advanced stage of development. A thorough restoration was carried out from 1230 onwards by the abbots *Eudes Clément* and *Matthieu de Vendôme*, in the pure Gothic style then dominant. The upper part of the choir, the whole of the nave, and the transept were entirely rebuilt. During the 14th cent. additional chapels were erected in the N. aisle. Ruined during the Revolution, the church was at first restored ineffectually and in bad taste; but under Napoleon III., who entrusted the work of restoration to *Viollet-le-Duc*, one of the greatest Gothic architects of modern times, it regained much of its ancient magnificence.

The *West Façade* formed part of the building consecrated by Abbot Suger in 1140. It contains three recessed portals decorated with sculptures, which, however, have been freely and somewhat unskilfully restored. Those of the S. portal represent the Months, and St. Dionysius in prison, after a painting in the Louvre (p. 136); those of the central bay, the Last Judgment, and the Wise and Foolish Virgins; and those of the N. portal, St. Dionysius on his way to Montmartre and the signs of the Zodiac. The battlements along the top of the façade were erected for defensive purposes during the 14th century. Behind them rises the high-pitched roof of the nave, surmounted by a statue of St. Dionysius. On the right and left are two towers, above the side-portals. That on the right rises for two stages above the battlements and is crowned by a lofty square roof; that on the left is on a level with the top of the façade, its tall spire having been shattered by lightning in 1837. — The

statues of kings of Judah and the Martyrdom of St. Dionysius on the portal of the N. transept are in better preservation, but it is impossible to obtain a near view of them.

The INTERIOR consists of nave and aisles, crossed by a simple transept. Length 354 ft., breadth 130 ft. The dim twilight of the *Vestibule*, which dates from Suger's time, and is borne by heavy columns, forms a striking contrast to the airy and elegant *Nave* of the 13th cent., with its thirty-seven large windows, each 33 ft. high, its handsome triforium-gallery, and its lofty columns. The stained-glass windows are nearly all modern.

The *High Altar* is a modern imitation of the style of the 13th century. Behind it stands the altar of St. Denis and his fellow-martyrs (p. 337).

The Church of St. Denis is chiefly important and interesting as the BURIAL CHURCH OF THE FRENCH KINGS, nearly all of whom from *Dagobert I.* (d. 638) are interred here with their families. The numerous monuments of the early period have perished during the frequent alterations or rebuilding of the church. *Louis IX.* (1226-70) erected a number of mausoleums and monuments with recumbent figures in the choir to the memory of his ancestors, and from his time down to *Henri IV.* (d. 1610) monuments were erected to all the monarchs, as well as to several princes and eminent personages. After Henri's death the coffins of his successors were merely deposited in the royal vault. When the Revolution broke out, the Convention destroyed the royal tombs for the sake of the lead and bronze, and the bodies of the illustrious dead were thrown into '*fosses communes*' dug in the neighbourhood. In 1817 *Louis XVIII.* caused the remains of his ancestors, as well as those of Louis XVI. and Marie Antoinette (p. 197), to be replaced in the crypt. At the same time the monuments that remained were replaced with many arbitrary alterations and restorations, while numerous monuments from other churches preserved in the Musée Lenoir were also erected here. During the work of restoration under *M. Viollet-le-Duc* they were all placed as nearly as possible in their original positions, but there are still several monuments not properly belonging to St. Denis. There are now fifty tombs and ten other monuments, besides statues, urns, columns, and bas-reliefs.

We now proceed to inspect the monuments in detail, beginning with those in the left or N. transept.

N. SIDE. *Tombs of the Family of St. Louis.* — **Tomb of Louis XII.* (d. 1515) and his consort *Anne de Bretagne* (d. 1514), probably executed in the first half of the 16th cent. by *Jean Juste* of Tours. The king and queen are represented on the sarcophagus in a recumbent posture, executed in a rude, realistic manner, and again in a kneeling attitude above. The monument is surrounded by twelve arches, richly decorated, beneath which are statues of the Twelve Apostles. At the corners are allegorical figures. On the pedestal are small reliefs of the entry of Louis XII. into Milan (1499), his passage of the Genoese mountains (1507), his victory over the Venetians at Agnadello (1509), and their final submission. — Then, to the right, a fine spiral column by *Barth. Prieur*, commemorating *Henri III.* (d. 1589). From this point we see, to the right of the high-altar, the tomb of *Dagobert I.* (d. 638), an

interesting monument of the 13th cent., with curious allegorical reliefs representing the king's soul leaving his body and its reception in heaven, a recumbent statue of Dagobert (modern), and erect statues of Sigebert, Dagobert's son (modern), and Queen Nantilde (13th cent.). — To the left, **Tomb of Henri II.* (d. 1559) and his queen *Catherine de Médicis* (d. 1589), the masterpiece of *Germain Pilon*, executed in 1564-83. This fine work consists of white marble, adorned with bronze statues of the four cardinal virtues at the corners. The deceased are represented twice, by nude marble figures on the tomb, and by bronze figures, full of vitality, in a kneeling posture above the entablature. Behind are monuments of the family of Valois, to see which properly we ascend some steps. — To the left, another monument to *Henri II.* and *Catherine de Médicis* (see above); recumbent marble figures on a bronze couch. It is said that in her old age the queen disapproved of the nude figures on the other monument, and caused these robed and elderly effigies to be executed.

The chapels round the choir, which we now pass, contain no monuments; but the chapel of the Virgin has ancient stained-glass windows, a mosaic pavement dating from the 12th cent., and sculptured scenes from the life of Christ. We now pass behind the altar of St. Denis and his fellow-martyrs, SS. Rusticus and Eleutherus, known as the *Confession de St. Denis*, another piece of modern workmanship, containing reliquaries. On one side is a representation of the Oriflamme (p. 334).

The Sacristy, to the S. of the choir, is adorned with ten modern paintings relating to the history of the abbey.

The Treasury is contained in a room adjoining the Sacristy on the left. Of the valuable articles which were formerly kept here St. Denis itself now possesses none. The greatest artistic value among the remaining objects is possessed by a copper altar-piece, in repoussé work, of the 13th cent., on the right wall. On the right wall are a gilt copper cross (divided lengthwise into two sections, which are hung apart from each other), dating from the 13th cent., and another silver altar, of the period of Louis XIV. In the glass-case is a large modern monstrance, in the style of the 13th century.

S. Side. Opposite the Sacristy: The interesting *Tomb of Frédégonde* (d. 597), which was formerly in the Church of St. Germain-des-Prés. The figure of the queen is represented by a kind of mosaic, formed of small pieces of differently coloured marble mingled with minute pieces of copper. The hands and feet are of the colour of the stone itself, the shape being indicated only by the lines of the mosaic, and seem to have been originally painted. Some authorities consider the tombstone contemporaneous with the queen, while others, with more probability, refer it to the 11th or 12th century. — We now descend a flight of steps, to the right of which is the entrance to the crypt.

The Crypt, which was built by *Suger* for the bones of the three holy martyrs, lies immediately under the apse, and has a choir encircled with chapels corresponding exactly with those of the church above. The central part of the crypt, under the sanctuary, is occupied by the burial-

vault of the Bourbons, which was formed by Henri II. and now contains the coffins of the following royal and princely personages: *Louis XVI.*, *Marie Antoinette*, *Louis XVIII.*, *Adélaïde* and *Victoire de France;* the *Duc de Berri* and two of his children; *Louis Joseph* and *Louis Henri Joseph*, the last two princes of the house of Condé; lastly, *Louis VII.*, formerly in the Abbey of Barbeau near Melun, and *Louise of Lorraine*, wife of Henri III., from the Eglise des Capucins in the Place Vendôme. The remains brought back in 1817 from the 'fosses communes' (p. 336) are placed in a vault at the end of the ambulatory. — Adjacent is the 'Caveau Impérial', constructed by Napoleon III. as the burial-vault of his dynasty, but quite untenanted. — In the crypt-chapels and by the external wall of the central part of the crypt are a few indifferent statues, including a *Statue of Marie Antoinette*, a kneeling figure in a ball dress, by Petitot; a *Statue of Louis XVI.*, by Gaulle; a *Statue of Diana of France*, of the 16th cent.; four colossal allegorical figures intended to form part of a monument to the Duc de Berri; and monuments to Henri IV., Louis XIII., Louis XIV., Louis XV., etc.

On the other side of the flight of steps, to the right of the choir: *Monument of Du Guesclin*, 'comte de Longueville et Connestable de France' (d. 1380), one of France's most heroic warriors in her contests with England. In the left eye is indicated the wound which the constable received in battle. The tomb of his companion-in-arms, the *Constable Louis de Sancerre* (d. 1402) is close by. — *Statue of Charles V.* (d. 1380), formerly in the Eglise des Célestins, a master-work of the 16th century. — *Tomb of Renée de Longueville* (d. 1515), a daughter of François II, Duke of Longueville, who died at the age of seven years; also from the Eglise des Célestins. — In the choir, to the right, are several less important monuments; and on the other side of the altar, the *Monuments of Blanche* and *Jean*, children of St. Louis, of enamelled copper, the figures in repoussé work, probably executed at Limoges; Blanche's monument formerly stood in the abbey of Poissy, Jean's in that of Royaumont. — To the left, **Monument of Francis I.* (d. 1547), with kneeling figures of the king, his wife Claude, and their three children on the entablature, and scenes from the battles of Marignano and Ceresole, in relief, on the pedestal. This monument is in the same style as that of Louis XII., and is still finer. It is said to be the joint production of *Philibert Delorme*, *Pierre Bontemps*, *Marchand*, and other artists. — **Urn*, containing the heart of Francis I., originally destined for the Abbey des Hautes Bruyères near Rambouillet, a masterpiece in the Renaissance style by *Pierre Bontemps*. — *Monument of Louis d'Orléans* (d. 1407) and *Valentine de Milan* (d. 1408), erected by their grandson, Louis XII., in the Eglise des Célestins, and *Monument of Charles d'Etampes* (d. 1336), a masterpiece of the 14th century, with statues of the deceased and 24 statuettes of apostles and martyrs.

The extensive building which adjoins the church was erected by Louis XIV. and Louis XV. on the site of the old *Abbey*. Since 1815 it has been the seat of the '*Maison d'Education de la Légion d'Honneur*', a school affording a free education to daughters of officers on active service down to the rank of captain, and of civilian

members of the Legion of Honour occupying a corresponding social position. The privilege is granted only for one daughter of each member, but the other children, or the granddaughters, sisters, nieces, and cousins of those entitled to the privilege, are admitted for an annual payment. The pupils, who number upwards of 500, are uniformly dressed in black, and the discipline is of an almost military character. Strangers are not admitted.

Near the Place aux Gueldres, on the side of the town next Paris, is an old 13th cent. church known as the *Petite-Paroisse*, converted with the adjoining Carmelite convent into a law-court in 1896. Princess Louise Marie of France (d. 1787), daughter of Louis XV., was abbess of this convent, which she entered in 1770.

In the Seine, beyond the railway, is the *Ile St. Denis*, and on the opposite bank is the *Plaine de Gennevilliers*, with the village of that name, 2½ M. from St. Denis (p. 291).

II. From St. Denis to Enghien and Montmorency.

RAILWAY to (3 M.) *Enghien* in 10-15 min. (65, 45, 30 c.); from Enghien to (2 M.) *Montmorency* in 7 min. (50 or 35 c.). Tramway, see below.

A short way beyond St. Denis the main line of the Chemin de Fer du Nord (R. 22) diverges to the right. Our line passes the *Fort de la Briche*. To the left flows the Seine. — 6 M. (from Paris) *Epinay*, a village of 2860 inhab., connected with Paris (Square de la Trinité) by an electric tramway, and with St. Denis, Asnières, etc. by steamboat. — Railway to Beaumont, see pp. 348, 347.

FROM EPINAY TO NOISY-LE-SEC, 8 M., Grande Ceinture Railway. The chief station is (5½ M.) *Le Bourget* (p. 379). — At *Noisy-le-Sec* (8100 inhab.) the Grande Ceinture Railway joins the Chemin de Fer de l'Est. See p. 304 and *Baedeker's Northern France*.

The Grande Ceinture Railway also runs from Epinay to (3½ M.) *Argenteuil* (p. 341), skirting the Seine.

7 M. *La Barre-Ormesson*, two 'dépendances' of Epinay, to the right and left.

7½ M. **Enghien-les-Bains.** — **Hotels-Restaurants.** DES BAINS, at the Etablissement; QUATRE-PAVILLONS, opposite the lake; HÔT. DE LA PAIX, Grande-Rue 59, at these three, déj. 4, D. 5 fr.; GR. HÔT. D'ENGHIEN, Grande-Rue 73, déj. 3-4, D. 4-5 fr.

Café. *Kiosque Chinois*, on the banks of the lake. — **Casino**, adjoining; 15 fr. per month, 45 fr. per season; 2 pers. 25 or 80 fr.; 3 pers. 30 or 90 fr.

Mineral Water, 10 c. per glass; subscription for a fortnight 3½ fr.; sulphur-baths 2-5, douche 1½-4¾ fr.; less for subscribers. — SMALL BOATS on the lake, 2 fr. per 'course' (2½ fr. on Sun.) and ½ fr. additional for each pers. more than one; ferry across the lake 1½ fr.

Cabs at the station: per hr. 2½ fr. (3 fr. on Sun. and holidays); to Montmorency, 2¼ or 2½ fr.

Electric Tramway, every 10 min. from the station: 1. To *St. Gratien* (p. 340), viâ Enghien and the lake (25 and 30 c.); 2. To *Montmorency* (p. 340; 25 and 30 c.). The latter line ends about 5 min. to the E. of the Place du Marché, which is reached by the Rue Clairvaux and Rue Carnot. The stopping-places at the Orangerie (15 and 25 c.) and St. Valery (20 and 30 c.) are nearer the church.

POST & TELEGRAPH OFFICE, Grande-Rue 83.

Enghien, a pretty little modern town with 3330 inhab., is pleasantly situated on the banks of a wooded lake (1/2 M. long, 1/4 M. broad), and near the forest of Montmorency. It enjoys some reputation for its cold *Sulphur Springs*, discovered in 1776, but its proximity to Paris has prevented it becoming so fashionable as the more distant spas. The *Etablissement*, at the end of the Grande-Rue, is a modern and well-organized building. The *Church* is modern.

St. Gratien, a village situated about 1 M. beyond the lake, to the right, is uninteresting. The church contains a modern monument to Marshal Catinat (1637-1712) and two pretty groups of children in bronze. Tramway, see p. 339.

About 3/4 M. to the N.W. of Enghien is the *Race Course* (adm. 3 fr. for a pedestrian), which is served by a special railway-station.

The distance from Enghien to Montmorency in a direct line is only 1 M., but the train makes a détour and passes *La Pointe Raquet* and *Soisy*. Fine views. — Walkers from Enghien to Montmorency follow the Rue du Chemin-de-Fer, on the other side of the railway, and then take the first turning on the left and the second on the right, opposite the Protestant Church.

Montmorency. — **Hotels.** Hôtel de France, at the station, R., L., & A. 3 1/2, B. 1, déj. 2 1/2, D. 3, pens. 10 fr.; de la Gare, opposite the station, déj. 2, D. 2 1/2 fr.; du Cheval Blanc, Place du Marché. — **Cafés-Restaurants.** *Chalet des Fleurs*, at the station, déj. 2 1/2, D. 3 fr.; *Trois Mousquetaires*, at the Hermitage, with a casino.

Horses 1 1/2-4 fr. per hr., bargaining advisable on Sun. and holidays. *Asses* 1-2 1/2 fr. per hr. — Comp. the Map, p. 334.

Montmorency, an ancient town with 5000 inhab., is charmingly situated on a hill covered with orchards. It is another favourite summer-resort of the Parisians, chiefly owing to its beautiful forest.

Montmorency has given its name to an illustrious family, which has counted among its members 6 constables of France, 12 marshals, 4 admirals, several cardinals, etc. The town was once the residence of Rousseau, who spent two years (1756-58) in the house called the '*Ermitage de Jean Jacques Rousseau*', and there wrote his *Nouvelle Heloise*. This unpretending abode was fitted up for the philosopher's use by the Countess d'Epinay, in order to prevent his return to Geneva. During the Revolution the Hermitage became national property, and was for a time occupied by *Robespierre*. In 1798 it was purchased by the composer *Grétry*, who died here in 1813.

The old town, with its steep and winding streets, is the part nearest to Enghien. Here stood the château, plundered in 1814 and afterwards destroyed. Turning to the left (Orangerie) and then to the right, by the Rue du Temple, we pass an interesting *Renaissance House*, with fine sculptures. A little farther on is the *Church*, with its small but conspicuous spire, which dates from the 14th cent. and contains the tombs of two Polish generals. The Rue du Marché, the continuation of the Rue du Temple beyond the church and the Hôtel de Ville (on the left), ends at the Place du Marché, which is connected with the tramway-terminus by the Rue Carnot. From the Marché the handsome Avenue Emilie leads through a better modern quarter to the station. On the opposite (S.) slope lies the quarter of Les Champeaux. The Boulevard de l'Ermitage leads direct from the station to (3/4 M.) the site of Rousseau's Hermitage, now oc-

cupied by an electric factory. To the left is the *Châtaigneraie*, a fine group of chestnuts.

A small *Rousseau Museum* was opened in 1899 beside the new schools, situated near the tramway-terminus, on the right as we come from the market-place viâ the Rue Carnot and Rue Clairvaux.

The Forest of Montmorency, which begins to the S.E. of the Châtaigneraie and extends to the N.W. for a distance of $5^1/_2$ M., with a breadth of $1^1/_4$-$2^1/_2$ M., covers a very irregular tract, the highest point of which is 600 ft. above the sea. The forest consists mainly of chestnuts and has been left to a great extent in a natural state, a fact which adds to its attractions but makes it difficult for the stranger to find his way. Some of the higher points command charming views. The pleasantest route, well-marked and easy to follow, ascends beyond the station and skirts the S. slopes, which afford fine views, to *Andilly*, $1^1/_2$ M. to the N.W. From the hill just above this village, the prospect extends to the heights of Montmartre, Mont Valérien, and St. Germain-en-Laye. On this plateau stands the *Fort of Montlignon*, named after a neighbouring village. Riders generally prolong the excursion to the *Croix Blanche* (restaurant), a point a little farther to the N., which may also be reached direct from Montmorency. About $^3/_4$ M. farther on in the same direction is the village of Domont (p. 347), and to the right of the road is the fort of the same name. From the Croix Blanche we may descend to the W. to the (15-20 min.) *Carrefour du Pont d'Enghien* (café-restaurant), whence a path to the right leads to (10 min.) the *Château de la Chasse*, with the scanty ruins of a castle of the 14th cent., surrounded by ponds and moats. This spot is about 4 M. to the N.W. of Montmorency and nearly in the centre of the forest.

III. From Enghien to Paris viâ Argenteuil.

$10^1/_2$ M. Railway in 45-50 min.; fares 1 fr. 80, 1 fr. 20, 80 c.

The train passes the *Lac d'Enghien* on the left and the race-course of Enghien (p. 340) on the right. Fine view on the same side. On a height in the distance rises the tower of the *Château de la Tour*, above *St. Prix* (1 M. from St. Leu, see p. 348). — 8 M. (from Paris) *St. Gratien*. — $9^1/_2$ M. *Ermont*. Railway to Pontoise and to Valmondois, see R. 19.

The line now turns to the S. Beyond (10 M.) *Sannois* the train descends, between the hills of *Orgemont* on the left and of *Sannois* and *Cormeilles* on the right, to the valley of the Seine.

$11^1/_2$ M. **Argenteuil** (*Soleil d'Or*, with restaurant, near the bridge; *Cafés-Restaurants*, at the station), an ancient town with 15,120 inhab., lies on the right bank of the Seine and is the head-quarters of pleasure-boat sailing on that river. The wine of Argenteuil is mediocre, but its asparagus is justly celebrated. Adjacent to the Gare de l'Ouest, in the N.W. of the town, lies the station of the Ligne de Grande Ceinture (for Maisons, Epinay, etc.;

see pp. 339, 333). The road to the left from the exit of the station leads to the Seine, that straight in front to the interior of the town.

The *Church*, near the other end of the town, is a modern Romanesque structure by Ballu, with a lofty tower.

This church boasts of possessing the seamless coat of Our Saviour (distinct from the seamless robe or upper garment at Trèves), said to have been presented by Charlemagne to a convent at Argenteuil of which his daughter Theodrada was abbess. The relic is preserved in a large modern reliquary above the altar in the right transept, and is usually displayed on Frid. (at other times on application).

Beyond Argenteuil, farther down the river, a new *Aqueduct Bridge* carries part of the liquid sewage of Paris across the Seine. On the left bank a *Pump* raises the sewage to the top of the plain of Argenteuil, whence it flows towards Herblay (p. 343), near which part of it recrosses the Seine by means of a siphon to fertilize the fields of Achères, while the rest is distributed elsewhere.

A little beyond the bridge is *Colombes* (see below), on this side of which is its *Race Course*. From Colombes the latter is reached either by the road descending towards Argenteuil or by the road leading to the new bridge (comp. the Map.).

We now cross the Seine. 13½ M. *Colombes* (16,800 inhab.); 14 M. *Bois-de-Colombes* (10,500 inhab.); 15 M. *Asnières* (p. 291). — 18 M. *Paris* (Gare St. Lazare, p. 26).

19. The Valley of the Oise.

I. From Paris to Pontoise.

18-22 M. Railway in ¾-1¼ hr. (fares 3 fr. 55, 2 fr. 65, 1 fr. 95 c.), either from (1) the *Gare du Nord*, viâ St. Denis, Enghien, and Ermont; or from (2) the *Gare St. Lazare*, viâ Argenteuil and Ermont; or from (3) the *Gare St. Lazare*, viâ Argenteuil and Conflans-Ste-Honorine; or from (4) the *Gare St. Lazare*, viâ Maisons-Laffitte and Achères. The return-tickets (4 fr. 85, 3 fr. 50, 2 fr. 30 c.) of the Ligne du Nord are also available viâ Argenteuil and Ermont and vice versâ, but not by the other routes. Those who have time should go on as far as Beaumont and return by one of the two lines described farther on. Comp. the Map, p. 334.

Maisons Laffitte may also be reached by a tramway starting at the *Porte des Ternes* (Pl. B, 9), and running viâ *Neuilly* (p. 159), the *Pont Bineau*, *Courbevoie* (p. 291), *La Garenne* (p. 326), *Bezons* (p. 326), *Houilles* (p. 343), and *Sartrouville* (p. 344); but this route is uninteresting. — The racecourse at Maisons is served by special trains from Paris viâ St. Germain-en-Laye (fares 4, 3, or 2 fr.).

1. Viâ St. Denis or Argenteuil and Ermont. — For the two routes from Paris to (9½ M.) *Ermont*, beyond which they are identical, see pp. 333-341. Ligne de Valmondois, see p. 348.

To the right is seen the château of *La Tour*, rising from the Forest of Montmorency on a height in the distance; to the left, the *Hills of Cormeilles* (p. 343). — 10 M. *Cernay*. — 11½ M. *Franconville*. The village is about ½ M. to the S. of the station, and 1 M. from Cormeilles (p. 343). We next see the *Fort of Cormeilles*, at the W. end of the chain of hills. — 13 M. *Montigny-Beauchamps*. Montigny, about 1½ M. to the S.W., is more conveniently reached

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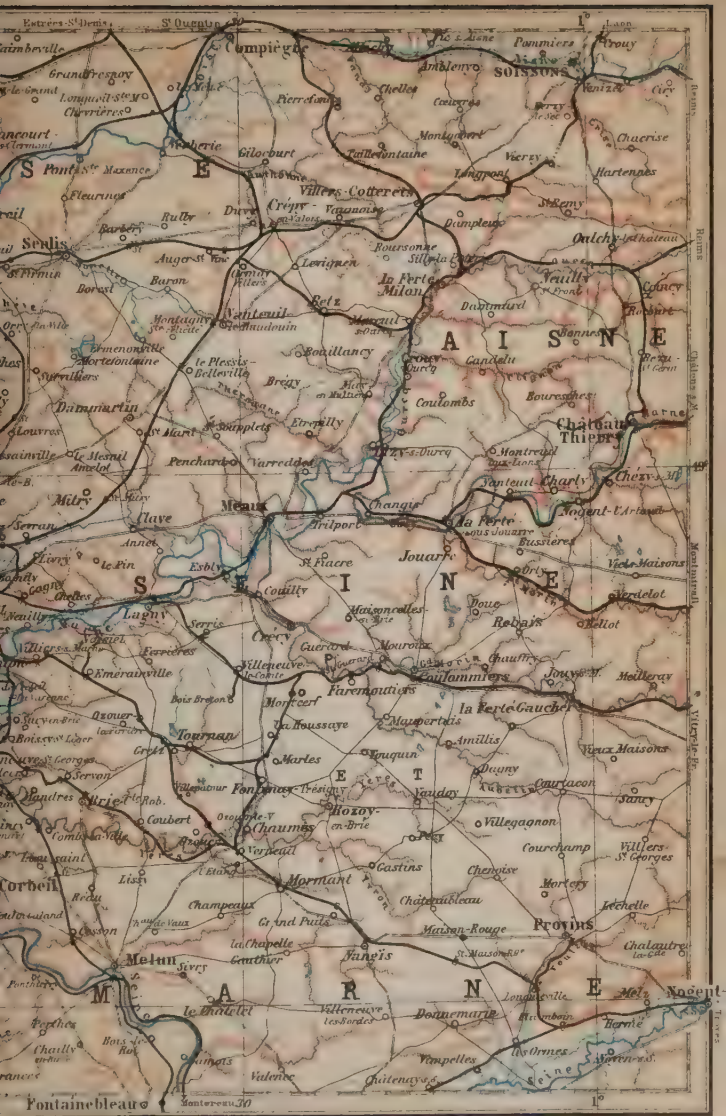
Compiègne
SOISSONS
Pierrefonds
Chelles
Crépy-en-Valois
Villers-Cotterets
Longpont
Soissons
Laon
Pommiers
Crouy
Venizel
Cuiry
Chacrise
Hartennes
Oulchy-le-château
Fère-en-Tardenois
Nanteuil-Notre-Dame
Neuilly-St-Front
Oulchy-la-Ville
Coincy
Rocourt
Bonneil
Château-Thierry
Marne
Bourgogne
Montreuil-aux-Lions
Chézy-sur-Marne
Nogent-l'Artaud
Charly
Essômes
Vieil-Maisons
Viels-Maisons
Verdelot
Crouttes
Chierry
Mareuil-sur-Ourcq
Oulchy-le-

by the following line. — 15 M. *Pierrelaye*. Farther on, a junction line branches off to the right towards Beaumont (p. 346). — 18 M. *St. Ouen-l'Aumône* (p. 345). — On the right we have a fine view of Pontoise. To the left our line is joined by that from Achères (see p. 344). The train crosses the *Oise*. — $18^1/_2$ M. *Pontoise* (p. 344).

2. Viâ Argenteuil and Conflans-Sainte-Honorine. — From Paris to (6 M.) *Argenteuil*, see p. 341. This railway then crosses the Ligne de Grande Ceinture, and diverges to the left from the Ermont line, making a wide curve to the N. in a deep cutting, and again approaching the Grande Ceinture. It then turns again to the N.W. and runs along a high embankment among the vineyards of Argenteuil. To the right stretch the fortified heights of *Sannois* (440 ft.) and *Cormeilles* (545 ft.), commanding a fine view, to the W., of the valley of the Seine. In the distance is the hill of the *Hautil* (p. 344), between the Seine and the Oise. — $10^1/_2$ M. *Cormeilles-en-Parisis*, a large village picturesquely situated on the S.W. slopes of the hill of the same name. Near the church (13-15th cent.; modern tower) is a bust of Daguerre (1787-1851), a native of Cormeilles (comp. p. 306). We traverse another deep cutting and two viaducts above the valley in which lies the village of *La Frette*, on the bank of the Seine. To the right are the curious *Butte de la Tuile* (390 ft.) and *Montigny* (another station, see p. 342), prettily situated at the end of the heights of Cormeilles, about 1 M. from Herblay. The church of Montigny contains some good wood-carvings of the time of Louis XV. — $12^1/_2$ M. *Herblay*, a large village with a conspicuous church (12th cent.), on the steep right bank of the Seine, opposite the wood of St. Germain-en-Laye.

$15^1/_2$ M. **Conflans-Sainte-Honorine** (*Café-Restaurant* on the Quai) is a large village picturesquely situated on the steep right bank of the Seine. On the height are a square *Tower*, the relic of a castle, and the *Church* (12-16th cent.), behind which is a handsome modern *Château*. The confluence of the Seine and Oise, from which the village takes its name, is about $^1/_2$ M. lower down, near the station of *Conflans-Fin-d'Oise* (see p. 344).

The continuation of the line to Mantes (see *Baedeker's Northern France*) here diverges to the left, while our line turns to the N. — $17^1/_2$ M. *Eragny-Neuville*, on the left bank of the Oise. Here we join the following route.

3. Viâ Maisons-Laffitte and Achères. — From Paris to ($5^1/_2$ M.) *La Garenne-Bezons*, see p. 326. Here the line to St. Germain-en-Laye (p. 329) diverges to the left. To the right is the asylum of *Petit-Nanterre*, and farther on are Argenteuil and the heights of Montmorency, Sannois, and Cormeilles; to the left, Mont Valérien. We again cross the Seine. — 8 M. *Houilles-Carrières-St-Denis*. The former of these villages lies near the rail-

way, to the right, the latter about 1½ M. to the left on the Seine, about halfway to Chatou. The church of Carrières contains an interesting stone altar-piece (12th cent.). To the left, we see St. Germain with its terrace. From this point to Achères our line coincides with the Ligne de Grande-Ceinture (p. 333). — 10 M. *Sartrouville* is prettily situated on the right bank of the Seine, ½ M. to the right. It may also be reached by the Ligne de Grande Ceinture (p. 333), or, most conveniently, by the tramway at the bridge of Maisons. To the right is the château of Maisons. We again cross the Seine.

10½ M. **Maisons-Laffitte.** — HÔTEL DU SOLEIL-D'OR, at the end of the Avenue Longueil. — CAFÉS-RESTAURANTS: *Pavillon du Horloge*, at the end of that avenue; *du Parc*, behind the preceding, at the entrance to the park; *Café de la Station*. — *Post & Telegraph Office*, Avenue Longueil. — *Tramway*, near the station. — *Railway to the Race Course*, see below.

Maisons-Laffitte, a town with 5600 inhab., is finely situated near the forest of St. Germain, on the left bank of the Seine. The broad Avenue Longueil, beginning near the station, leads past the *Mairie* (1890) to the entrance to the *Park*, which was parcelled out in building-lots by M. Laffitte, the banker, and is now studded with the villas of Parisian financiers and artists. The *Château* (visitors admitted), to the right, was erected by Mansart in the 17th cent. for René de Longueil, Surintendant des Finances. It contains some ancient sculptures, some handsome furniture, and a room once occupied by Voltaire. — In the vicinity are an important *Race Course*, on a special branch-line, and a *Golf Course*.

From Maisons-Laffitte to *St. Germain-en-Laye* and *Argenteuil* by the Grande-Ceinture, see p. 333. — St. Germain is 4 M. from Maisons by the road leading viâ *Le Mesnil*, *Carrières-sous-Bois*, and the Forest.

We next pass through the lower part of the forest of St. Germain. — At (13½ M.) *Achères* (buffet) our line diverges to the right from those of the Grande-Ceinture and Rouen, both of which pass (3 M.) Poissy (p. 333). Farther on is a station for the village of Achères, beyond which we again cross the Seine, near its confluence with the *Oise*. To the left is the hill of the *Hautil* or *Hautie* (555 ft.; fine view). Fine view of Conflans to the right.

16 M. *Conflans-Fin-d'Oise*, about ½ M. from the village (p. 343). Near the station the Oise is crossed by a suspension-bridge (toll 5 c.). To reach (11½ M.) *Andrésy*, we cross the bridge and turn to the left. — Our line again follows for a short distance the left bank of the Oise, passing under the lofty viaduct of the line to Mantes. The river a little farther on makes a détour of 6 M. — 19 M. *Eragny-Neuville*, where we join the line from Paris viâ Argenteuil and Conflans (p. 343). Then *St. Ouen-l'Aumône* (see p. 345). To the right is the Nord line to Paris and Beaumont; to the left the line to Pontoise, crossing the stream.

22 M. (19 M.) **Pontoise** (*Hôtel de la Gare*, *Hôtel de Pontoise*, both at the station), a town with 8000 inhab., picturesquely situated

on a height on the right bank of the Oise. The town dates from the days of the Romans, and from an early period played a somewhat important part in French history, owing to its position as capital of the Vexin (Veliocasses) and its proximity to Paris. It was frequently involved in the wars of the kings of France with the kings of England and the dukes of Normandy, and also in the civil struggles of later date. The only remains of its fortifications are the walls of the ancient château, which protected the town on the side next the river.

On leaving the station, we see facing us, on an eminence, the *Church of St. Maclou*, with a handsome flight of steps in front of it. At the top of the steps is a marble statue, by Lemot, of *General Leclerc* (1772-1802), brother-in-law of Napoleon I. and a native of Pontoise. The church is a Gothic edifice of the 12th cent., reconstructed in the 15-16th centuries. The most striking features of the exterior are the tower, terminating in a lantern in the Renaissance style, and the beautiful Flamboyant rose-window in the W. façade. The Chapelle de la Passion, to the left on entering, contains a **Holy Sepulchre*, in the style of the Renaissance, with 8 statues and groups of the Resurrection and the Holy Women. The *Stained-glass Windows* also date from 1545, with the exception of those adjoining the tomb, which are modern. Opposite the pulpit is a Descent from the Cross, by Jouvenet, and the choir contains some rather heavy wood-carvings of the Renaissance.

In the Rue Lemercier, not far from the Hôtel de Ville, which is on the side next the valley of the Oise, is a *Musée*, recently established in a small 15th cent. mansion, formerly used as a law-court.

The road to the left, at the end of the square, leads to the *Promenade*, at the end of which is a mound commanding a fine view. — The *Church of Notre-Dame*, in the lower part of the town, dating from the 16th cent., contains the tomb of St. Gautier (Walter), a curious monument of 1146, with a statue of the saint. — Above the station is a *Stone Bridge*, commanding a good view of the town and connecting it with St. Ouen-l'Aumône (see below). Between the two bridges is a large *Hospital*, the chapel of which has a good picture by Phil. de Champaigne of the healing of the lame man.

From Pontoise to *Dieppe*, viâ *Gisors*, comp. p. 396 and see *Baedeker's Northern France*.

II. From Pontoise to Beaumont.

12½ M. Railway in 30-35 min. (fares 2 fr. 25, 1 fr. 50 c., 1 fr.).

The train recrosses the Oise and enters (½ M.) *St. Ouen-l'Aumône*. Farther on, to the right, is the *Château de Maubuisson*, on the site of the notorious Cistercian abbey of that name. It includes a huge barn and a tower of the 13th or 14th cent. (at one corner of the park). — 1¼ M. *Epluches*. We again cross the Oise. — 2½ M. *Chaponval*. — 4½ M. *Auvers*, a prettily situated village with an interesting church of the 12-13th cent. (interior restored). About

1 M. to the right, on the other bank of the river, lies *Méry* (p. 348). — 6 M. *Valmondois*, the junction of a line to Paris viâ Ermont (see p. 348). — *Mériel* and the *Abbaye du Val*, see p. 348.

A branch-line runs hence through the valley of the *Sausseron* to (4 M.) *Nesles*, with an interesting church of the 12th cent., and to (15 M.) *Marines*, a little town with an old château, about 3 M. from the station of *Us-Marines*, on the line from Pontoise (7 M.) to Dieppe.

8 M. **L'Isle-Adam** (*Ecu de France*, near the bridge), a pleasant little town of 3540 inhab., on the left bank of the Oise, which here forms two islands. The station is at *Parmain*, on the right bank, connected with the town by two stone bridges. L'Isle-Adam owes its name to the larger of the islets, on which stood a château belonging latterly to the Prince de Conti (see below). The fine avenue to the left, beyond the church and the Hôtel de Ville, ascends to a wood of the same name.

The Church, in a straight line with the station, is a Renaissance edifice, with a handsome portal of 1537, lately restored and flanked with a tower of the same date. The **Pulpit*, executed by a German artist in 1560, is richly adorned with statuettes and inlaid work. The choir, the aisles, and the new Lady Chapel (to the right) contain some good modern stained glass. The stalls, dating from the 16th cent., have curious reliefs on their misericords. In a chapel to the left is an altar-piece in carved wood, representing the Passion (15th cent.). An adjoining chapel, opposite the Lady Chapel, contains the remains of the monument of Prince de Conti (1717-76), destroyed, like his château, at the Revolution. The beautiful figure of a weeping woman is a plaster reproduction of one by Moitte. — The *Hôtel de Ville*, alongside of the church, and the *Clergy House*, at the back of it, are handsome modern buildings in a similar style. The small *Château*, which has replaced that of the Prince of Conti, contains some interesting paintings, including what is said to be the original of the small Holy Family by *Raphael*, that in the Louvre (p. 116; No. 1499) being thus a copy.

A fountain with a bust by Marqueste has been placed as a monument to *Jules Dupré* (1812-89), the landscape-painter, in front of the house formerly occupied by him.

The *Wood of l'Isle-Adam*, covering a chain of hills with a maximum height of 620 ft., affords numerous pleasant walks. The railway from Beaumont to Ecouen (see p. 347) skirts its other side, the nearest stations being *Presles* (4 M.) and *Montsoult* (6 M.).

The valley now expands and ceases to be picturesque. — 8½ M. *Jouy-le-Comte*. — The church of (10½ M.) *Champagne* has a fine spire of the 13th century.

12½ M. **Beaumont** (*Hôtel des Quatre-Fils-Aymon*, facing the bridge), a small town with 3450 inhab., picturesquely situated, ½ M. from the railway, on a height on the left bank of the Oise. The **Church*, reached by a lofty flight of steps, is an interesting building of the 13th cent., with double aisles surmounted by galleries. The pillars are round, like those of Notre-Dame at Paris, and

have fine foliaged capitals. The choir is much smaller than the nave. The lateral tower terminates in the Renaissance style.

Passing the church-tower, following the streets to the right, and turning again to the right at the Hôtel de Ville, we reach the *Place du Château* or *Promenade*, adjoining which is part of the old wall of the château, with round towers at the corners. The Promenade affords an extensive view of the valley of the Oise.

From Beaumont to *Creil*, see p. 377; to *Hermes*, see *Baedeker's Northern France*.

III. From Beaumont to Paris.

1. *Viâ Montsoult.*

23 M. Railway in 3/4-1 1/4 hr. (fares 4 fr. 15, 2 fr. 80, 1 fr. 80 c.).

This is part of the direct line from Paris to Beauvais and Amiens. The train crosses the Oise and ascends the picturesque valley of one of its affluents. — 2 M. *Nointel.*

To the left is the **Forest of Carnelle**, affording numerous pleasant walks. The *Poteau de Carnelle* (690 ft.), its highest point, is about 1 1/4 M. from Nointel and 1 3/4 M. from Presles (see below). The 5th avenue to the right in coming from Nointel (the third from Presles) leads to the S.E. to (3/4 M.) the *Poteau de St. Martin* (about 3/4 M. from the village of that name; see below). About 1 M. to the S.W. is the *Pierre Turquaise* or *Turquoise*, a kind of leafy arbour, 38 ft. long and 10 ft. wide (to the left; sign-post). About 1/2 M. lower down is a wide alley leading to the right to (3/4 M.) the station of Presles. To reach the (1 1/2 M.) Château de Franconville (see below) from the Pierre Turquaise, we retrace our steps to (7 min.) a footpath leading to the right to (7 min.; sign-post) the plain of St. Martin.

3 1/4 M. *Presles* (Hôt. Paillard). To the left is seen the magnificent **Château of Franconville-sous-Bois*, rebuilt in 1877 by the Duc de Massa. The nearest station to it is (1 M.) Belloy, on the Luzarches line (see below). To the right is the wood of L'Isle-Adam (p. 346). — 7 1/2 M. *Montsoult*, the station for the two villages of *Montsoult* and *Maffliers*, situated about 2/3 M. to the W. and to the N.W., at the beginning of the wood of L'Isle-Adam. There is also an interesting château at Montsoult, commanding a fine view.

From Montsoult to Luzarches, 7 M., railway in 25 min. (fares 1 fr. 35, 90, 60 c.). — 2 1/2 M. *Belloy-St-Martin*. Belloy, to the right, contains an interesting church dating from the 15th century. *St. Martin-du-Tertre*, to the left, is picturesquely situated on an eminence on the S.E. border of the forest of Carnelle (see above). To the left is the *Château de Franconville*, mentioned above. — The train now enters a cutting, beyond which we have a fine View to the left of the valley of the Oise. — About 1 1/2 M. to the N. of (4 1/2 M.) *Viarmes* (Cheval Blanc) are the remains of the *Abbey of Royaumont*, dating from the 13th cent., now occupied as a convent, and not open to visitors. — 7 M. Luzarches (*Hôtel St. Damien*), a small town in a pleasant situation. A little to the N.E. is the forest of Coye which extends to the forest of Chantilly (p. 376). The road passing the station leads through the town and then ascends to the S. through a wood, immediately beyond which is the (1 3/4 M.) *Château of Champlâtreux*, built in the 17th and 18th centuries.

9 1/2 M. *Bouffemont*. — 10 M. *Domont*, on the N. slope of the forest of Montmorency, is commanded by a fort.

12 M. **Ecouen-Ezanville.** The *Château* of Ecouen, to the left, is a handsome edifice of the 16th cent., built by Jean Bullant for the

Constable Anne de Montmorency, like the oldest part of the château at Chantilly (p. 370). It is now used as a school for daughters of members of the Legion of Honour of lower rank than are provided for at St. Denis (p. 338). Visitors are not admitted. The park and a fort occupy the top of the hill on which the town is situated. The road on the other side, commanding a fine view in the direction of Paris, descends to *Villiers-le-Bel* (p. 368) and (2 M.) Sarcelles.

13½ M. *Sarcelles-St-Brice.* — 14 M. *Groslay.* — 15½ M. *Deuil-Montmagny.* — At (17 M.) *Epinay*, we join the Pontoise line to *St. Denis* and *Paris* (see p. 339).

2. *Viâ Valmondois and Ermont.*

25 M. Railway in 1¼-1½ hr. (same fares).

From Beaumont to (6½ M.) *Valmondois*, see p. 346. Beyond Valmondois the train quits the Pontoise line and crosses the Oise. To the left a view of the park of the château of *Stors*. — 7½ M. *Mériel.* The ruined **Abbaye du Val**, 1 M. to the E., presents various features of interest to archæologists and others. It is reached by the road which ascends the Oise, traversing the village, and then skirting the small railway used to transport the stones from the quarries higher up to the left. We then turn to the left, and ¼ M. farther on follow the road leading to the left across the fields. At the lowest point we turn to the right, through an arched gate, and reach the abbey just beyond a small house, where permission to view the interior of the ruin is obtained. The abbey, like many others, was suppressed in 1791, and was afterwards converted into a manufactory. The chief remains consist of an imposing edifice of the 12th cent., successfully restored, containing the refectory and chapter-house on the groundfloor and the dormitory above, the last a large vaulted apartment, divided into two by a row of fine columns. At one side is an octagonal turret, in front of which is one of the walks of the old cloisters. On the elevated ground opposite are the remains of two vaulted structures, the larger by the side of the road. Beyond the fields and hills (now stripped bare) of the abbey extends the wood of L'Isle-Adam (p. 346).

9½ M. *Méry*, with a splendid view; the village lies ½ M. below the station. The extensive market-gardens here are enriched by the sewage of Paris. — 10 M. *Sognolles;* 10½ M. *Frépillon;* 11 M. *Bessancourt.* — 12½ M. *Taverny*, to the left, at the foot and on the slope of a hill joining the forest of Montmorency and commanding a fine view. The *Church*, halfway up the hill, dates from the 13th and 15th cent. and is one of the handsomest in the environs of Paris. Above the S. portal is a fine rose-window in the Flamboyant style. The interior contains a handsome stone altar in the style of the Renaissance and wood-carvings of the same period (by the S. door), representing the martyrdom of St. Bartholomew. — 13 M. *Vaucelles.*

13½ M. *St. Leu.* The château of St. Leu, once belonging to Louis Bonaparte, King of Holland, and afterwards occupied by the last Prince of Condé (d. 1830), has disappeared; its site is marked by a simple monument to the prince. The modern *Church*, much improved by Napoleon III., contains the tombs of Carlo Bonaparte

(d. 1783), father of Napoleon I., Louis Bonaparte (d. 1846), and two sons of the last. The monument of Louis is in the apse, behind a railing.

14¼ M. *Gros-Noyer.* — 15 M. *Ermont-Halte.* — 15½ M. *Ermont.* From Ermont to Paris, see pp. 342-333.

20. Sceaux, Chevreuse, Montlhéry, etc.

The following excursions are recommended in favourable weather to all lovers of nature, especially to those who are good walkers. At least an afternoon should be devoted to a visit to Sceaux and Robinson (see below).

I. From Paris to Sceaux.

a. By Tramway.

The tramway-cars start at present from the *Place St. Germain-des-Prés* (p. 252), but will eventually start from the *Place des Victoires* (p. 192), either of which is easily reached with 'correspondance' from any part of Paris (comp. the Appx.). The terminus is at *Fontenay-aux-Roses* (see below). The distance is 5½ M., traversed in 1 hr. 5 min.; fares 60 or 35 c. On Sun. and holidays the cars are often overcrowded. From the terminus we have fully 1 M. to walk to Sceaux by a pleasant road. A tramway is planned from the *Champ-de-Mars to Châtenay* viâ Montrouge (p. 289), Bagneux (see below), Fontenay-aux-Roses, and Sceaux.

The tramway follows the wide Rue de Rennes to the Gare Montparnasse (p. 288). It then turns to the left into the Boul. Montparnasse and immediately afterwards to the right into the Boul. Raspail, which skirts the Cemetery of Montparnasse. Beyond the Place Denfert-Rochereau (p. 288), we traverse the Avenue d'Orléans to the church of St. Pierre-de-Montrouge (p. 289), and then the Avenue de Châtillon, by which we quit Paris. — Outside the gate lies *Malakoff*, a village with 11,000 inhabitants.

Châtillon (3100 inhab.) lies at the foot of a plateau, which commands a good view of Paris. A little to the W. is Clamart (p. 296).

About ¾ M. to the E. of Châtillon lies *Bagneux* (1750 inhab.), with numerous villas and an interesting church, dating in part from the 13th century. Châtillon and Bagneux were both included in the German lines in 1870-71. On 13th Oct., 1870, the French made a vigorous attack on the German troops posted here, and after a sharp contest succeeded in taking possession of Bagneux, which, however, they evacuated on the same evening. Monuments in memory of those who fell on this occasion have been erected both at Bagneux and at Châtillon. — Steam-tramway, see p. 355.

Fontenay-aux-Roses (5350 inhab.), 1 M. to the S.E. of Châtillon, has a station on the railway to Sceaux, and is the terminus of the tramway-line. It is surrounded with fields of strawberries and violets, in both of which it carries on a brisk trade. A fine view of Paris is enjoyed from the N. side of the large Place de la Mairie where the car stops.

To reach the railway-station (p. 350) we descend the Rue Boucicaut farther on. To the right, as we descend the street, is the former *Maison Boucicaut*, a handsome modern structure; to the left is *Ste. Barbe-des-Champs*, a small dependency of the college of that

name in Paris. Farther on, beyond a *Normal School* for female teachers, the road forks. The right branch leads to (1 M.) Sceaux (p. 351) viâ the (1/2 M.) station of Fontenay (p. 349); the left to (1 1/2 M.) Bourg-la-Reine (p. 351).

The direct route to (1 1/4 M.) *Robinson* (p. 351) diverges to the right from the road from Châtillon, before the Place in which the tramway-office is situated. [Or we may follow the narrow street descending opposite the tramway-office, and turn to the right at the end.] At the first fork we may either take the Rue de Châtenay to the left, which joins the road near the station of Sceaux-Robinson (p. 351), or the Rue du Plessis-Piquet to the right, whence another road, diverging to the left, leads direct to Robinson.

The little village of *Le Plessis-Piquet*, prettily situated on the side of a hill not far from the above-mentioned fork, is separated from the Bois de Meudon by the small plain through which runs the road to Châtillon.

b. By Railway.

7 1/2 M. *Ligne de Sceaux et Limours*. The station is near the Luxembourg, Boulevard St. Michel 69, at the corner of the Rue Gay-Lussac (Pl. R, 19; *V*). Luggage, however, is not registered here but must be taken to the old station in the Place Denfert-Rochereau. Trains leave Paris every 1/2 hr. Fares 1 fr. 35, 90, 60 c.; return-tickets 2 fr., 1 fr. 45, 95 c.

The line, which will eventually begin nearer the quays, is carried by a tunnel under the Boul. St. Michel to the station of *Port-Royal*, situated at the Carrefour de l'Observatoire (p. 285) but named after the adjoining boulevard. Thence another tunnel takes it beneath the Avenue de l'Observatoire and the Rue and Place Denfert-Rochereau (p. 288) to the station of *Paris-Denfert*, the former *Gare de Sceaux* (Pl. G, 20). The railway then crosses several viaducts and traverses the park of Montsouris (p. 290). 1 3/4 M. *Sceaux-Ceinture*, the junction for the Chemin de Fer de Ceinture (see Appx.). To the left, outside the fortifications, are *Fort Bicêtre* and the large lunatic asylum and hospice of that name. Numerous quarries and market-gardens on both sides. The small pyramidal wooden structures cover the mouths of deserted quarries, in which mushrooms are now cultivated. — 2 1/2 M. *Gentilly*, an old village to the left (pop. 6150), on the tramway from Boulogne to Vincennes (p. 294). — 3 M. *Laplace*. To the left is the Aqueduct of Arcueil, beneath the W. end of which our line passes.

3 1/2 M. **Arcueil**, a village (7000 inhab.) in the valley of the *Bièvre*, with a church of the 13-15th centuries. The *Ecole Albert-le-Grand*, in the Grande-Rue, an ecclesiastical establishment, was managed in 1870-71 by Dominican monks, several of whom were massacred by the Communards. It contains a mortuary chapel, with a statue of Père Captier, by Bonnassieux. — Steam-tramway from Paris to Arpajon, see p. 355.

To the left, visible both on reaching and quitting the station, is the large *Aqueduct of Arcueil, consisting in fact of two aqueducts, one above the other, with a total height of 135 ft. The name of the village is derived

from an ancient aqueduct (*Arculi*) constructed here by the Romans, on the site of which Salomon Debrosse (1613-24) built another aqueduct, 440 yds. long, for the purpose of conveying water from the village of *Rungis* to the garden of the Luxembourg. In 1868-72 a second aqueduct was placed on the top of this, and, though the masonry is not so good as that of Debrosse, it is still a notable piece of engineering. — A road to the left of the Aqueduct ascends to *Villejuif* (p. 357).

Beyond Arcueil the fortified heights of *Villejuif* (p. 357; *Redoute des Hautes-Bruyères*) come into sight. Farther on Bagneux (p. 349), Fontenay-aux-Roses (p. 349), and the fort of Châtillon (p. 349) are seen to the right. To the left are *L'Hay* and *Chevilly*, also scenes of contests during the siege of Paris.

5½ M. **Bourg-la-Reine** (*Restaurant-Café Perdereaux*, in the Place), a modern village with 3650 inhab., is a favourite summer residence. In the Place Condorcet, about 3 min. from the station, is a marble bust, by Truphême, of *Condorcet*, who died here in 1794. — Steam-tramway to Paris, see p. 355.

The Sceaux line here diverges to the right from the line to Limours (p. 352). To the left is the Lycée Lakanal, to the right Fontenay-aux-Roses and the heights of Châtillon, while behind, to the right, appear the Aqueduct of Arcueil and the heights of Villejuif.

6¼ M. *Sceaux* (see below). The railway now describes a curve to the N., passing (6¾ M.) *Fontenay-aux-Roses* (p. 349). — 7½ M. *Sceaux-Robinson*, a station between the town of Sceaux and Robinson (see below).

Sceaux (*Hôtel de l'Etoile-du-Nord; Restaurant du Parc*, near the church), a small town with 4000 inhab., pleasantly situated upon a hill amid charming scenery. The *Château of Sceaux*, built by Colbert, afterwards became the property of the Duc du Maine, son of Louis XIV. and Mme. de Montespan. During the first half of the 18th cent. it was celebrated for the brilliant fêtes given here by the Duchesse du Maine to the little court of wits and 'grands seigneurs' she assembled around her. The château was destroyed at the Revolution. A small piece of the *Park* has been preserved and is open to the public. It is reached from the station of Sceaux by the road straight in front for a short distance, then to the right and by the Rue Penthièvre, the first turning to the left; from the station of Sceaux-Robinson, at the W. end of the town, we turn to the left and pass through the town. The *Church*, near the park, contains a Baptism of Christ, by Tuby. Beside it are monuments to Florian (1755-94), the poet and fabulist, who is buried in the cemetery of Sceaux, to the Provençal poet Aubanel (1828-86), and to the author Paul Arène (1843-96). About ¼ hr. farther on is the *Lycée Lakanal*, a handsome building in a pretty part of the park, not far from Bourg-la-Reine (see above).

Robinson (*Cafés-Restaurants* in the chestnut-grove and at the station, déj. 2½, D. 3 fr.), about ¼ M. to the W. (right) of the station of Sceaux-Robinson, charmingly situated at the foot of a wooded hill, is one of the pleasantest spots near Sceaux. It possesses

numerous garden-cafés, with platforms placed amid the branches of the large chestnut-trees, and in fine weather it is thronged with pleasure-seekers. Horses and asses may be hired at Robinson (horses 2-3 fr. per hr., asses 1-1½ fr.).

On a height a little beyond Robinson is a house with a tower from in front of which we command an admirable view of the valley of the Bièvre.

From Robinson to the Bois de Verrières is a favourite excursion. Riders usually make it by the road passing the above-mentioned house with the tower. The first part of the route is, however, monotonous and devoid of shade, and the route by the lower road is preferable for pedestrians. The lower road leads from Robinson towards the S. and passes (½ M.) *Aulnay*, where Châteaubriand had a country-house, and (1½ M.) *Châtenay* (1560 inhab.), which some authorities name as the birthplace of Voltaire. Tramway to Paris, see p. 349. Just beyond the latter village we reach the highroad from Versailles to Choisy-le-Roi, which descends to the left to the railway station of (1¼ M.) *Berny* (see below) and ascends to the right to the Bois de Verrières. The **Bois de Verrières** covers a small plateau which commands the valley of the Bièvre on the E. and S. Its main axis, from Châtenay to Bièvre, is not above 2½ M. long. Various points in it afford charming views of the valley. Equestrians generally proceed to *Malabry* (inn), about 1¼ M. from Châtenay, and thence to the so-called '*Obelisk*', a circular clearing in the wood, where the chief forest-paths converge. Walkers reach this point directly by ascending from Châtenay along the road to Igny and then turning to the left. Proceeding in the same direction beyond the clearing, we reach the margin of the plateau, where it overlooks the most attractive part of the valley. On the other side we obtain a view of a pretty little side-valley, with the ruins of the old *Abbaye aux Bois*. To the right of the above-mentioned road to Igny lies the village of *Bièvres*, where we descend into the valley (see below).

II. From Paris to the Valley of Chevreuse.

Valley of the Bièvre. Limours.

Railway from Paris to *St. Remy-lès-Chevreuse*, 20½ M., in 50-75 min. (fares 3 fr. 70, 2 fr. 50, 1 fr. 65 c.; return-tickets 5 fr., 4 fr., 2 fr. 60 c.). — *Chevreuse* is about 1½ M. from the station, and 2½ M. farther on is *Dampierre*, to both of which places public conveyances ply (see below). *Les Vaux-de-Cernay* lies about 3 M. from Dampierre. 'Correspondance' for Chevreuse 30 c., for Dampierre, 70 c. — Steam-tramway from Paris to Antony, see p. 355.

Those who do not wish to walk far and who do not object to public conveyances may make this excursion as follows: leave Paris about 10 a.m., and on arriving at St. Remy take the omnibus to *Chevreuse;* after visiting the ruined château, take the railway-omnibus, which starts about 1.30 p.m., quit the vehicle at *Dampierre*, walk thence to (3 M.) *Les Vaux-de-Cernay*, and return in time to catch the omnibus starting from Dampierre at 8 p.m. for St. Remy, in connection with the last train to Paris. Visit to the château at Dampierre, see p. 354. — Hurried visitors may regain Paris at an earlier hour by taking the omnibus about 5 p.m. from Cernay to the station of Boullay-les-Troux (fare 50 c.; p. 353). Another omnibus leaves Dampierre about 4.30 p.m. for Laverrière, a station on the line from Paris to Chartres.

From Paris to (5½ M.) *Bourg-la-Reine*, see pp. 350, 351. Short tunnel. To the left are the *Prisons of Fresnes* (p. 356). — 7 M. *Berny;* 7½ M. *Antony* (2500 inhab.), prettily situated. To the left is a branch of the Chemin de Fer de Grande Ceinture; to the right we obtain a view of the Bois de Verrières. — 9½ M. *Massy* is situated

on a hill facing the upper part of the valley of the Bièvre, of which it commands a fine view. — 10½ M. *Massy-Grande-Ceinture.*

From Massy-Grande-Ceinture to Versailles, 9½ M., in 30-35 min. (fares 1 fr. 70, 1 fr. 15, 75 c.). — This section of the Ligne de Grande-Ceinture traverses the prettiest part of the Valley of the Bièvre, with its verdant meadows and luxuriant woods. The valley is attractive to pedestrians except on the side next the Bois de Verrières (to the right), where the roads are frequently flanked by high walls. — 1¾ M. *Igny*, to the left, with the large *Ecole St. Charles*, managed by monks. — 3 M. *Bièvres* (Chariot d'Or), to the right, is beautifully situated on the slope of a plateau to the N.W. of the plateau of Verrières. A road between these plateaux ascends to (1¾ M.) *Le Petit-Bicêtre*, on the road from Versailles to Choisy, not far from the Bois de Meudon (p. 299). Among the fortified hills to the left of the valley lie the *Etang de Saclay*, the *Etang du Trou-Salé*, and other ponds which furnish the water for the fountains at Versailles. — 4½ M. *Vauboyen*; 5½ M. *Jouy-en-Josas*. Farther on the train turns to the right and ascends by a lofty viaduct. To the left is the *Aqueduct of Buc*, 580 yds. long and 70 ft. high, built in 1686 to convey water to Versailles from the ponds between the valleys of the Bièvre and the Yvette. Soon after our line joins the Ligne de Bretagne. — 9½ M. *Versailles*, Gare des Chantiers (p. 308).

From Massy-Grande-Ceinture to Valenton, 11½ M. This somewhat uninteresting section of the Ligne de Grande-Ceinture has stations at *Wissous* (p. 356), *Rungis* (p. 351), *Orly*, and *Villeneuve-le-Roi*, beyond which it crosses the Ligne d'Orléans, the Seine, and the Ligne de Lyon. *Valenton* is a junction near the last-named line, at which this section of the Ligne de Grande-Ceinture joins that from Champigny (p. 307) and Sucy-Bonneuil (p. 307; 2½ M.) to Villeneuve-St-Georges, which is situated 2 M. to the S. (see p. 359).

From Massy-Grande-Ceinture to Juvisy, 9 M., railway in ⅓-½ hr. (fares 1 fr. 70, 1 fr. 15, 75 c.). — 2 M. *Champlan*. — 3 M. *Longjumeau* (p. 356). — 3½ M. *Chilly-Mazarin* (p. 356); 5 M. *Gravigny*; 6 M. *Petit-Vaux*. — 7½ M. *Savigny-sur-Orge* (p. 358). — 9 M. *Juvisy* (p. 358) is also a station on the Ligne de Grande-Ceinture, which runs hence to (4 M.) *Villeneuve-St-Georges* (p. 359).

11 M. **Palaiseau** (*Ecu de France*, Grand' Rue 148), an ancient place which owes its name to a royal palace ('palatiolum'), now destroyed. In the Place de la Mairie is a bronze statue of *Joseph Bara*, a boy-volunteer killed by the Vendéens in 1793. The *Church*, behind the Mairie, dates from the 12-13th centuries.

Beyond a cutting Palaiseau and Massy are seen on the left. The train now enters the pretty *Valley of the Yvette*, which is flanked by wooded hills, and stops at *Le Rocher*, station for *Villebon*, to the E. — 13 M. *Lozère*. We cross the Yvette to *Le Guichet*. — 15 M. *Orsay*, a large village to the left. — 15½ M. *Bures*. — 17½ M. *Gif*. — Then to the right, before the next station, the ruins of Chevreuse château become visible. — 20½ M. *St. Remy-lès-Chevreuse*, the station for Chevreuse, Dampierre, and Vaux-de-Cernay.

The railway, turning to the S., now quits the valley of the Yvette and ascends another picturesque vale to (3 M.) *Boullay-les-Troux*, whence an omnibus plies to (4 M.) Cernay-la-Ville (p. 355). The terminus is reached at (2½ M. farther on) **Limours**, a place of little importance.

The road, passing through the village of St. Remy, crosses the Yvette and turns to the left. A shorter and pleasanter footpath leads along the railway-line to the left, passes the *Château de Courbetin*, and soon comes in sight of the ruins.

Chevreuse (*Hôtel du Grand-Courrier*, Rue de la Mairie 23), a small and poorly-built place, is the capital of a barony, afterwards a duchy, various holders of which have distinguished themselves as soldiers, courtiers, or scholars.

The *Ruined Château* is quite unimportant in itself, but it lends picturesqueness to the distant views of the town and valley, while its terrace commands a fine survey in the direction of Dampierre. The ruins occupy the extremity of a small plateau, 260 ft. above the town, whence they are reached by a fatiguing, sandy path. They consist mainly of a massive donjon of unhewn limestone and two towers of hewn stone, now covered with ivy. The smaller tower is not seen from the foot of the hill or from the terrace. The interior is uninteresting.

The *Church*, built, like many of the edifices of the district, of rough limestone, has a tasteful interior, with some fair mural paintings by M. de Courbetin. Opposite the S. portal is an ogival Romanesque doorway and a few other remains of a *Priory*, now used as a storehouse.

The road from Chevreuse to Dampierre, though picturesque, is almost entirely destitute of shade. On the right rise wooded hills, and on the heights to the left is the handsome modern *Château de Bevillers*. The *Château de Mauvière*, near the left side of the road farther on, dates from the 18th century. We now turn to the right, skirt the long wall concealing the château of Becquencourt, and, beyond a mill on the Yvette, reach the village of Dampierre.

Dampierre (*Hôtel-Restaurant St. Pierre;* omnibus, see p. 352) is noted for its magnificent **Château*, belonging to the ducal family of Luynes, which has obtained an honourable distinction from the rich archæological collection now in the Bibliothèque Nationale at Paris (p. 191). The château, built for the most part in the 17th cent. by J. H. Mansart and restored in 1840 by Duban, is a huge structure of brick and stone, rising between a fine 'cour d'honneur' and an extensive park in a small valley, the confining hills of which limit the view in every direction. Admission to the château and park may be obtained on Fridays, from 1 to 5 o'clock, on written application to the Duchesse de Luynes, who usually spends the summer at the château (address before July, 51 Cité de Varenne, Paris). Among the art-treasures retained in the château are an ivory, gold, and silver statue of Athene by Simart (a quarter-size reproduction of the colossal chryselephantine statue of Athene in the Parthenon), the celebrated Sleeping Penelope by Cavelier, and a silver statue of Louis XIII. by Rude. — The neighbouring *Church* contains the burial vault of the Ducs de Luynes, in a closed chapel to the left of the choir.

The route to Les Vaux-de-Cernay, leaving the château in the direction of the church, and passing to the right of *Senlisse* and its château, ascends the valley of the streamlet of Les Vaux to the S.

In less than $1^1/_4$ M. we diverge from the road, and continuing in a straight direction, pass the hamlet of *Garnes*. At the ($^1/_2$ hr.) *Moulin des Rochers* we reach another carriage-road, which leads first to the left, then to the right, not far from Cernay-la-Ville (see below), and follows the other side of the valley. Walkers, however, find a shorter and pleasanter path leading along the bank of the stream. In 7 min. we reach the *Petit-Moulin* (rfmts.), near a little waterfall. On the opposite bank is the *Hôtel des Cascades* or *Léopold*, a favourite resort of artists, in the lower part of Cernay-la-Ville (10 min.; see above). An omnibus starts here for Boullay-les-Troux (p. 353). The footpath on the left bank now becomes less interesting. In 6 min. more we reach the *Grand Moulin*, at the lower end of the long *Etang de Cernay*. In the vicinity is a *Monument to Pelouse* (d. 1892), a landscape-painter who drew attention to the beauties of this valley. We may either rejoin the carriage-road here, or proceed straight on through the woods for 25 min. to the picturesquely-situated hamlet of *Les Vaux-de-Cernay*, on the *Etang des Vaux*. The *Abbaye des Vaux-de-Cernay*, situated near the pond, was founded in 1128. The ruined church, in the Romanesque style, with its portal and S. aisle, the vaulting of which is still entire, is the most interesting part extant. Visitors are admitted by special permission only.

The village of **Cernay-la-Ville** (*Hôtel de la Poste*, in the Grand' Place; *des Cascades*, see above), on the hill to the S., with a steeple dominating the valley near the Etang de Cernay (see above) is of little interest. Omnibus to Boullay-les-Troux, see p. 353.

III. From Paris to Montlhéry. Arpajon.

a. By the Tramway d'Arpajon.

19 M. Tramway in 1 hr. 50 min.; fares 1 fr. 90, 1 fr. 25 c. This tramway starts at Rue de Médicis 13, near the Luxembourg, every 40 min. in summer, and every $1^1/_4$ hr. in winter for Antony, and every 2 hrs. and $2^1/_2$ hrs. for the whole distance. 'Correspondance' with the omnibuses and tramways *A*, *H*, *J*, *Z*, *AF*, *TG*, and *TQ* (comp. Appx.).

The route within Paris is the same as that of the tramway to Montrouge, viâ the *Boul. St. Michel*, the *Carrefour* and *Avenue de l'Observatoire* (p. 285), the *Rue* and *Place Denfert-Rochereau* (p. 288), and the *Avenue d'Orléans* (church of Montrouge, p. 289). — The Tramway d'Arpajon proper begins outside the city, at the *Porte d'Orléans* (Pl. G, 18), where the horses are replaced by a steam-engine. The tramway follows the Orléans road, viâ *Le Grand-Montrouge*, an uninteresting manufacturing village (three stations), *Arcueil* (Vache Noire), and *La Croix-d'Arcueil*, to the W., near the extremity of the village (p. 350). To the right is the *Fort de Montrouge*, beyond which is the extensive *Cemetery of Bagneux*. Fine view, to the right, of Bagneux and Fontenay-aux-Roses; to the left, the double aqueduct of Arcueil. — *Grange d'Ory*. — $1^1/_2$ M. *Bagneux*; the village (p. 349) lies about $^3/_4$ M. to the W. To the right are Sceaux, and, beyond the Ligne de Sceaux, the Lycée Lakanal. The

line descends rapidly to *La Faïencerie*, a station just outside Bourg-la-Reine.

3 M. **Bourg-la-Reine** (p. 351), station in the Place Condorcet. — In the upper part of the town, not far from the Lycée Lakanal (to the right) is the station of *Petit-Chambord* (Sceaux; p. 351). — 3½ M. *La Croix-de-Berny*, a group of houses at the point where the tramway intersects the road from Versailles to Choisy-le-Roi. About 1¼ M. to the E. is *Fresnes-lès-Rungis*, with the large prisons (1500 cells) built in 1898 to supersede some of those in Paris. The place of staircases in these buildings is throughout taken by lifts. — Farther on is *Antony* (p. 352), where the tramway has a stopping-place before reaching the (5 M.) principal station. Some of the cars go on hence, crossing the Bièvre, to the station of *Pont d'Antony*.

The tramway continues to ascend the Orléans road, crossing the Ligne de Grande-Ceinture, to *Le Petit-Massy*, a station 1¼ M. to the left of Massy (p. 352). Fine view of the valley of the Bièvre. We here turn to the left and cross a plain. — 6¾ M. *Wissous* has a church part of which dates from the 12th century. Beyond *Morangis* with its large modern château, the line descends towards the valley of the Yvette. Near the station of *Chilly-Mazarin* (p. 353) formerly stood a château of the Duc de Mazarin, nephew of the famous cardinal. Station of *Chilly-Grande-Ceinture*.

10½ M. **Longjumeau** (*Hôtel St. Pierre*, Grande Rue; *Du Cadran*, near the tramway-station), an old town with 2440 inhab., noted for the peace concluded in 1568 between the Roman Catholics and the Protestants (the 'Paix Boiteuse'). In the Place de la Mairie, reached by the Grande Rue, rises a monument, by P. Fournier, to *Ad. Adam* (1803-56), composer of the opera 'The Postilion of Longjumeau'. Farther on is the *Church* (13-14th cent.).

12 M. *Saulx-les-Chartreux* lies to the E. of the wooded hills beyond which is Palaiseau (about 13¾ M.; p. 353). At the station of *Ballainvilliers* the tramway returns to the Orléans road. — 14¼ M. *La Grange-aux-Cercles;* 15 M. *La Ville-du-Bois*. To the left appears the tower of Montlhéry. The station of *Longpont* is nearly 1¼ M. to the W. of the village of Longpont, the old priory-church of which is an interesting Romanesque building, largely restored in the original style.

15½ M. **Montlhéry** (*Hôtel du Chapeau-Rouge*, Rue de la Chapelle; *Soleil d'Or*, Rue des Juifs; *Cheval Blanc*, at the station; *Cafés*, near the ruins), an ancient and picturesque town of 2320 inhab., is situated on the slope of a hill crowned by a massive tower. Montlhéry possessed a celebrated mediæval fortress, which afterwards became a stronghold of robbers, who successfully defied the kings of France until the 13th cent., while the castle itself was not destroyed until the religious wars.

The Rue Luisant, leaving the Orléans road a little beyond the station, ascends to the town, passing the Place du Marché. Farther

on is the Rue des Juifs, with the Rue de la Chapelle to the left and the Grande Rue to the right. The *Church*, to the right, is largely Romanesque. Still farther on is the *Porte Baudry*, dating from the 11th and 16th cent., but otherwise uninteresting.

The *Ruined Castle*, to which we ascend to the right of the church, consists mainly of the *Keep*, 100 ft. high (13th cent.). three other smaller towers, and a few shattered walls. Visitors are permitted to ascend the keep (10 c.) to enjoy the view, which, however, is nearly as good from the foot.

The railway-station of *St. Michel-sur-Orge* (p. 359) lies to the E. of Montlhéry, the side farthest from the tramway-route.

A branch-tramway runs hence to the W. to (1¾ M.) *Marcoussis*, a large village with a château and limestone-quarries. — The main TRAMWAY goes on viâ *Linas* (which adjoins Montlhéry and possesses an interesting church), *Leuville*, and *St. Germain-la-Norville*, to (3½ M.) **Arpajon** (*Lion d'Argent*, *Fontaine*, Grande Rue 97 and 95), a town of 3000 inhab. on the *Orge*. The narrow Rue de Clos leads straight from the tramway terminus to the middle of the single long street (Orléans road), of which Arpajon mainly consists. The boulevards to the left of the terminus lead to the (¾ M.) railway-station on the line from Paris to Dourdan (p. 359). On an island in the Orge stands a tasteful modern *Hôtel de Ville*. To the right in the main street is the *Church* (12th and 15th cent.), of which the belfry and the choir should be noticed. In the other part of the town, to the left as we return by the Grande Rue, are some ancient timber constructions.

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b. Viâ Choisy-le-Roi and St. Michel-sur-Orge.

TRAMWAY, RAILWAY, and OMNIBUS. — TRAMWAY from the Châtelet (Square St. Jacques) to *Choisy*, 7½ M., in 1 hr. 20 min. (fares 65, 40 c.). This tramway, starting every 40 min., has 'correspondance' with the city tramways and omnibuses. — RAILWAY from the Gare d'Orléans to *Choisy*, 6¼ M., in 15-20 min. (fares 1 fr. 10, 65, 50 c., return-tickets 1 fr. 70, 1 fr. 5, 80 c.); to *St. Michel*, 18 M., in ¾-1 hr. (fares 3 fr. 25, 2 fr. 20, 1 fr. 45 c., return-tickets 4 fr. 85, 3 fr. 50, 2 fr. 30 c.). — OMNIBUS from St. Michel to *Montlhéry*, 1½ M., in 20 min. (fare 30 c.; free to holders of through railway-tickets).

STEAMBOATS ply every half-hour from the *Quai du Louvre* to *Ablon* (p. 358) on Thurs., Sun., and holidays in summer (in 1¾ hr.; fare 40 c., on Thurs. 30 c.), touching at the *Pont d'Austerlitz* (left bank), *Pont National* (l.), *Les Carrières* (r.), *Vitry* (l.), *Alfortville-Barrage* (r.; change steamers), *Choisy-le-Roi* (l.), *Villeneuve-Triage* (r.), and *Villeneuve-St-Georges* (r.).

I. BY TRAMWAY, to Choisy. The line runs viâ the *Hôtel de Ville*, *Notre-Dame*, the Rue Monge, the *Gobelins* (p. 268), and the *Place d'Italie* (p. 270), where the line to Bicêtre and Villejuif diverges to the right and the line to Ivry-sur-Seine (p. 357) to the left. Our line quits the city by the Avenue and the *Porte de Choisy* (Pl. B, 27) and passes between Bicêtre and Ivry. To the right is the *Cemetery of Ivry*; on the hill is the *Hospice de Bicêtre* for aged and insane men (3150 beds); farther on, the *Fort de Bicêtre*. To the left appears *Ivry* (p. 357). To the right, farther on, on a hill, lies *Villejuif*, a village of 5200 inhab., commanding a fine view, to which a road ascends in about ¼ hr. from Vitry, viâ the *Moulin Saquet*, which played an important part in the siege of Paris in 1870-71. — The tramway next reaches *Vitry*, an old village with 8000 inhab., and an interest-

ing *Church* (13-14th cent.). Railway-station, see below. — Thence we follow the Avenue de Paris to Choisy-le-Roi (see below).

b. By Railway. — *Gare d'Orléans*, see p. 26. Beyond ($1^3/_4$ M.) *Orléans-Ceinture*, where we pass beneath the Ligne de Petite-Ceinture, we quit Paris. To the right is *Ivry*, a manufacturing suburb with 25,000 inhab., a modern *Mairie*, a large *Hospital for Incurables* (2029 beds), and a fort. Tramway to Paris and from Boulogne to Vincennes, see Appx., p. 31. — $5^1/_2$ M. *Vitry;* the station is $^1/_2$ M. from the centre of the village (see above). The railway now approaches the Seine.

$6^1/_4$ M. **Choisy-le-Roi** (*Hôtel des Voyageurs*, at the end of the Rue du Pont; *Restaurant Pompadour*, on the right bank, near the bridge), a pleasant town with 9900 inhab., and the scanty remains of a château built by Louis XV. as a shelter for his debaucheries.

Near the bridge, before the station, on the left bank, is a bronze *Statue of a Fighting Sailor*, by Hercule, commemorating the combats at the 'Gare aux Bœufs' in 1870. — The Rue du Pont passes a little to the left of the former *Buildings of the Château*, now occupied by a porcelain manufactory, as is also the portion of the château at the end of the Avenue de Paris. The *Mairie* and the *Church*, on the right of the street farther on, date from the same period as the château. At the point where the street ends in the handsome Avenue de Paris is a bronze statue, by L. Steiner, of *Rouget de Lisle*, author of the 'Marseillaise', who died at Choisy in 1836. The Avenue (traversed by the tramway from Paris, p. 357) ends a little farther on beside the railing of the old château. — Steamboat, see p. 357.

From the Avenue to *Sceaux* (p. 351), $5^1/_4$ M.; to *La Croix-de-Berny* (p. 356), 5 M. From the bridge to *Créteil* (p. 302), 3 M.; to *Bonneuil* (p. 307), $3^3/_4$ M.

Beyond Choisy the railway passes under the Ligne de Grande-Ceinture. — $9^1/_2$ M. *Ablon*, a village about $1^1/_4$ M. to the S.W. of Villeneuve-St-Georges (p. 359) by the left bank of the Seine. Steamboats to Paris, see p. 357. — The Seine is seen on the left. — $10^1/_2$ M. *Athis-Mons*. To the right are wooded hills dotted with tasteful villas; to the left is the railway from Paris to Montargis via Corbeil (see *Baedeker's Northern France*).

$12^1/_2$ M. **Juvisy-sur-Orge** (*Hôtel Belle-Fontaine*), a town with 2900 inhab., and a station used by both railways. The park of the old Château was laid out by Le Nôtre. — Our line now ascends the pretty valley of the Orge, which is crossed by the *Pont des Belles-Fontaines*, consisting of two bridges one above the other, built in the 18th century.

$13^1/_2$ M. *Savigny-sur-Orge* has a fine 15th cent. *Château* (to the left). A little farther on is a branch of the Ligne de Grande-Ceinture, running towards Palaiseau (p. 353). — We cross a viaduct both before and after the (15 M.) picturesquely situated *Epinay-sur-Orge*. In the distance, to the right, is the tower of Montlhéry (p. 356).

16 M. *Perray-Vaucluse* is the station for the extensive lunatic asylum of *Vaucluse*, belonging to the city of Paris. The buildings rise in tiers on a hill to the right. — 18 M. *St. Michel-sur-Orge.*

The railway goes on to *Brétigny*, where it forks, the left branch running to *Etampes*, *Orléans*, *Tours*, etc., the right branch to *Arpajon* (p. 357; 23 M. from Paris), *Dourdan*, *Tours*, etc. See *Baedeker's Northern France.*

The road from St. Michel to Montlhéry passes, on the right, the handsome *Château de Lormoy*. Farther on, nearly 1 M. from the station, a road diverges to the right to (1/2 M.) *Longpont* (p. 356), which is united with Montlhéry by a cross-road. We may reach the ruined castle of Montlhéry without entering the town, by a path to the left at the first houses, in continuation of the route from Longpont. — *Montlhéry*, see p. 356.

21. From Paris to Fontainebleau.

37 M. Chemin de Fer de Lyon. The journey occupies 1-1 3/4 hr. (fares 6 fr. 60, 4 fr. 45, 2 fr. 90 c.; return-tickets 9 fr. 90, 7 fr. 15, 4 fr. 65 c.). — Those who visit Fontainebleau should devote a whole day to the excursion, leaving Paris by an early train (views on the left side).

At (1 1/4 M.) *Bercy-Ceinture*, a station within Paris, we cross the Ligne de Ceinture. — Beyond (3 M.) *Charenton* (p. 302), we cross the *Marne*, near its confluence with the Seine. To the left is the Hospice de St. Maurice (p. 302). On the left bank of the Marne lies *Alfortville* (p. 302). To the left rises the *Fort of Charenton*, commanding the Seine and the Marne. 4 1/2 M. *Maisons-Alfort*, a village with 9500 inhab., some distance beyond which we cross the Ligne de Grande-Ceinture (pp. 27, 353).

9 1/2 M. **Villeneuve-St-Georges** (*Cafés* at the station), a village with 6485 inhab., and a suspension-bridge over the Seine, is picturesquely situated on the slope of a wooded hill to the left. Above the village is a fort. A monument in the Square de la Mairie commemorates *Victor Duruy* (1811-94), statesman and historian. Villeneuve is also a station on the Ligne de Grande-Ceinture (p. 353). Steamboat to Paris, see p. 357.

From Villeneuve-St-Georges (Paris) to Melun viâ Corbeil, 26 1/2 M., railway in 1 1/2-1 1/3 hr. (fares 4 fr. 95, 3 fr. 35, 2 fr. 15 c.). This line, 8 M. longer than the direct route, turns to the right and crosses the *Yères*. — Beyond (1 3/4 M.) *Draveil-Vigneux* it crosses the *Seine* and runs parallel with the line to Orléans. — 4 1/2 M. **Juvisy** (p. 358) is also a station on the Orléans railway. Our line now diverges to the left from the latter and ascends the valley of the Seine. — 7 M. *Ris-Orangis*. On the opposite bank are *Champrosay*, long the residence of Alphonse Daudet, and the *Forest of Sénart*. The latter abounds in game, but the shooting-enclosures reduce its attractions for walkers; the *Ermitage*, with two restaurants, 1/2 hr. from the station, is the most frequented spot. — 9 1/2 M. *Evry-Petit-Bourg*. To the left are Decauville's iron-works (plant for narrow-gauge railways, etc.).

11 1/4 M. **Corbeil** (*Hôtel de la Belle Image*, to the left, before the mills; *Bellerue*, on the right bank, by the bridge), with 9180 inhab., is situated at the confluence of the Seine and the *Essonne*. The avenue in front of the station leads to the *Moulins de Corbeil*, the largest flour-mills in France (no admission). A little beyond this are the *Hôtel de Ville* and the hand-

some *Galignani Monument*, by Chapu, commemorating the well-known Paris publishers (d. 1873 and 1882), who were substantial benefactors of Corbeil. The Rue Notre Dame and Rue St. Spire lead thence past the fine Gothic *Porte St. Spire* (15th cent.) to the church of *St. Spire*, a Gothic building of the 12th, 13th, and 15th centuries. In the first chapel to the right are the tombs of Haymon, Count of Corbeil (d. 957), and Jacques de Bourgoin de Corbeil (d. 1661), founders respectively of the church and of the college. The former church of St. Jean-en-l'Ile now contains a small *Musée*. — About 1 M. to the S.W. lies the village of *Essonnes*, with a large paper mill (3000 workmen). — *From Corbeil to Montargis*, see *Baedeker's Northern France*.

The Melun line diverges to the right from the Montargis line, then passes under it, and, beyond (13 M.) *Villabé* and a bridge over the Essonne, enters a tunnel 1/3 M. in length, finally emerging on the picturesquely wooded left bank of the Seine. — 15½ M. *Coudray-Montceaux;* 18 M. *St. Fargeau-Seine-Port.* Seine-Port, on the right bank, is reached by a ferry from the station. — 20½ M. *Ponthierry-Pringy*, with a bridge over the Seine. — Beyond (23½ M.) *Vosves*, where we skirt the park of the Château de Belombre, our line rejoins the direct line from Paris.

26½ M. **Melun**, see below. — The line from Corbeil crosses the Seine at Melun and proceeds along the right bank to (2[1]½ M.) *Montereau* (see *Baedeker's Northern France*). Beyond *Champagne*, the 6th station on this extension, we see the Forest of Fontainebleau on the left bank, while (10½ M.) *Vulaines*, the 5th station, is only 1¾ M. from the station of Fontainebleau and 1¼ M. from the Tour Denecourt (p. 367).

Beyond Villeneuve-St-Georges the beautiful green dale of the *Yères*, a small but deep river, bordered with rows of willows and poplars, is traversed. — Between (11 M.) *Montgeron* and (13 M.) *Brunoy*, the train crosses the Yères. The chain of hills and the plain are studded with innumerable dwellings. The train now crosses a viaduct 413 yds. long and 100 ft. in height, commanding a beautiful view, and then enters the plain of the *Brie*. — 16¼ M. *Combs-la-Ville*. — 19½ M. *Lieusaint*. — 24 M. *Cesson*. Near Melun the Seine is again reached and crossed. To the right is the line from Paris viâ Corbeil (see above).

28 M. **Melun** (*Grand Monarque*, Rue du Miroir, R. 2½, D. 2½ fr.; *du Commerce*, Rue Carnot, both near St. Aspais), the capital of the Département de Seine et Marne, is an ancient town with 13,650 inhab., picturesquely situated on an eminence above the Seine.

Melun is the *Melodunum* mentioned by Cæsar as having been captured by his lieutenant Labienus. The Normans also laid it waste five times in the 4th cent.; and after it had become a royal residence it was again several times captured: by Charles the Bad of Navarre in 1358; by Du Guesclin in 1359; by the English in 1420, after an obstinate resistance by the inhabitants, who succeeded in expelling the invaders ten years later; and by Henri IV. in 1590.

The Rue de la Gare, to the left, and the handsome Avenue Thiers, to the right, lead from the station to the old town, partly built on an island in the Seine. A monument to the victims of the war of 1870-71 was erected in 1899 at the corner of the Avenue Thiers and the Boulevard St. Ambroise. On the island, to the right, rises the *Church of Notre-Dame*, built in the 11-12th cent. but afterwards remodelled and restored in the 19th century. The transepts are surmounted by two Romanesque towers. The interior, the most interest-

ing portion of which is the choir, contains some excellent old paintings: in the right aisle, Descent from the Cross, by *Jordaens*, after Rubens; Infant Moses, by *Primaticcio;* Ecce Homo, by *Seb. Franck;* in the choir, an early copy of Raphael's large Holy Family. In the right aisle there is also a good funeral monument (15th cent.).

The principal street on the other side of the island skirts the back of the *Church of St. Aspais* (16th cent.), on the apse of which is a modern medallion of Joan of Arc, by Chapu, erected to commemorate the expulsion of the English in 1430. The exterior is richly decorated, while the interior deviates from the usual form in having double aisles terminating in apses. The choir has some fine old stained glass and six handsome marble medallions of apostles and church-fathers, dating from the 17th century. The right aisle contains two ancient paintings, a Last Supper and the Hebrew Children in the Fiery Furnace; in the left aisle is a large modern painting of Christ, by H. Schopin. Fine organ-case.

In front of St. Aspais is a tasteful new *Savings Bank*. The Rue du Miroir ascends thence to the upper part of the town, in which are situated the *Belfry of St. Barthélemy*, erected in the 18th cent., and the modern *Préfecture*, in the style of Louis XIII. — To the left, as we ascend, is the Boulevard Victor-Hugo, in which is a *Monument to Pasteur* (1822-90), with a bust and group in bronze by A. d'Houdain.

To the right, beyond St. Aspais, is the Rue de l'Hôtel de Ville, in which is the *Hôtel de Ville*, a handsome Renaissance edifice, part of which is ancient. In the interior is a small *Museum*, comprising local antiquities, paintings, and casts of the works of the sculptor Chapu (1833-91), who was born in the neighbourhood (apply to the concierge). The court is embellished with a *Statue of Amyot* (1513-93), a native of Melun, bishop of Auxerre and translator of Plutarch. Behind the Hôtel de Ville lies a tasteful public garden. By the Rue de l'Hôtel-de-Ville we reach the *Place St. Jean*, with its ornamental modern fountain.

Farther on, on an eminence above the right bank of the Seine, lies the park of the *Château de Vaux-le-Pénil* (18th cent.), which affords pleasant walks.

The **Château de Vaux-Praslin** or *Vaux-le-Vicomte*, a gorgeous structure of the 17th cent., lying about 4 M. from Melun, in the same direction, is reached by the road ascending to the right from the Place St. Jean. The château, which is surrounded by an immense park, was erected at a cost of 720,000*l.* by *Nicolas Fouquet*, 'surintendant des finances' under Louis XIV. The owner was in the habit of entertaining the king here at costly fêtes, which eventually led to his ruin, as the enormous expenses could only be met by a dishonest use of the public funds. The interior, which contains paintings by *Le Brun* and *Mignard*, valuable tapestries, etc., may be inspected on application to the proprietor.

A steam-tramway plies from Melun to *Barbizon* (p. 368) in ¾ hr., passing *Danmarie* and *Chailly*.

Railway from Paris to *Montereau* viâ *Corbeil* and *Melun*, see p. 359.

Beyond Melun we see the Château de Vaux-le-Pénil (see above) on the left. Then, after affording several picturesque glimpses of

the valley of the Seine on the same side, the train enters the forest of Fontainebleau. — 31½ M. *Bois-le-Roi* (Hôt. de la Vallée-de-la-Solle, Soleil d'Or, both near the station) lies to the N.E. of the forest (comp. the Map). In the new cemetery is the monument of the composer Olivier Métra (d. 1889), with a bust by Lud. Durand.

37 M. **Fontainebleau.** — The station is about 1½ M. from the palace (electric tramway 30 c.). Visitors who arrive before lunch-time should proceed direct from the station to the Tour Denecourt (p. 367). The offers of cabmen to drive the visitor to all the places of interest at an inclusive charge should be declined.

Hotels. De France et d'Angleterre, de l'Aigle Noir, and de l'Europe (R. 4-6 fr.), all near the palace (arrange prices on ordering); de la Ville de Lyon et de Londres, Rue Royale 21, in the same style; Lion d'Or, Rue des Bons-Enfants 25, R., L., & A. 4, B. 1, déj. 3½, D. 4, pens. 10-12 fr.; de la Chancellerie, Rue Grande 2, near the palace, D. 3 fr.; du Cadran-Bleu, Rue Grande 9, R., L., & A. 2½-8, B. 1, déj. 3, D. 3½, pens. 10 fr.; Hôt. du Cygne, Rue Grande 34, R. 2-5, déj. 2½, D. 3, pens. 8 fr.; Hôtel-Pension Launoy, Boul. de Magenta 37, well spoken of, R. 3-5, L. ½, B. 1¼, déj. 3½, D. 4½, pens. 10-13 fr.; Hôtel-Pension Victoria, Rue de France 112.

Restaurants. At the hotels; also, *Nigrin*, Rue Grande 112, déj. 2-2½, D. 2½-3 fr.; numerous less pretending establishments. — **Cafés.** *Naudin*, Rue des Bons-Enfants 33; *Henri II.*, Rue Grande 65; *Cadran Bleu*, see above; *de l'Hôtel-de-Ville*, Rue Grande 23.

Cabs. Per drive in the town, 1 fr.; to the station, 2 fr. (½ fr. extra 'demandée à domicile'); from the station to any address in the town, 2 fr. Per hour: in the town 3 fr.; in the forest, according to arrangement. Luggage 30 c. per 66 lbs. (30 kil.).

Post and Telegraph Office, Place Denecourt and Rue de la Chancellerie.

Fontainebleau, which, like Versailles, owes its origin chiefly to the palace, is a quiet place with broad, clean streets, and 14,000 inhabitants. It is now a fashionable and expensive summer-resort. Except the palace, the only building of any importance is the *Hôtel de Ville* in the Rue Grande. A little farther on is a monument to *President Carnot* (1837-94), with a bronze bust and a statue of France, by Peynot. In the Place Centrale, at the back of the church, is a bronze statue, by Godin, of *General Damesme*, a native of Fontainebleau, who was killed at Paris in June, 1848.

***Palace.** The château or palace of Fontainebleau, situated on the S.W. side of the town, is said to occupy the site of a fortified château founded by Louis VII. in 1162. It was *Francis I.* (d. 1547), however, who converted the mediæval fortress into a palace of almost unparalleled extent and magnificence. The exterior is less imposing than that of some other contemporaneous edifices, but the interior, which was decorated by French and Italian artists (Fontainebleau school, see p. 89) in the style of Giulio Romano, is deservedly much admired. *Henri IV.* (d. 1610) made considerable additions, but since that period it has undergone little alteration. It was a favourite residence of *Napoleon I.*, but after the Restoration it was much neglected. *Louis Philippe* and *Napoleon III.* spent large sums of money in restoring it.

Several historical associations attach to the Palace besides those relating to Napoleon, Pius VII., and Queen Christina which are men-

tioned afterwards. Francis I. received Charles V. at Fontainebleau in 1539. Louis XIII. was born here in 1601. On 4th June, 1602, Henri IV. caused his companion in arms Marshal Biron to be arrested here on a charge of high treason, to be beheaded in the Bastille a month later. Here, in 1685, Louis XIV. signed the Revocation of the Edict of Nantes, by which Henri IV. had granted toleration to the Protestants in 1598. The Grand Condé died here in 1686, and it was in this palace that the sentence of divorce was pronounced against the Empress Josephine in 1809.

The palace is shown daily from 10 to 5 o'clock in summer and from 11 to 4 in winter, gratis. The custodian who shows the apartments is to be found at the entrance, or in the principal court, or in the offices to the left of the railing. The visit occupies about 1 hr.

The *Cour du Cheval Blanc*, by which we enter, derives its name from a statue it once contained. It is sometimes called the *Cour des Adieux* from having been the scene of Napoleon's parting from the grenadiers of his Old Guard on 20th April, 1814, after his abdication. Here, too, on 20th March, 1815, on his return from Elba, the emperor reviewed the same troops before marching with them to Paris.

The central part of the palace is approached by the massive *Escalier du Fer-à-Cheval*, so named from its horseshoe form. Visitors generally enter here, on the left side, and we shall briefly describe the route usually followed by the custodians.

The *Chapelle de la Trinité*, on the groundfloor to the left, has a fine ceiling, painted by *Fréminet*, an imitator of Michael Angelo. The altar-piece (Descent from the Cross) is by *J. Dubois;* the statues by *G. Pilon*. In this chapel Louis XV. was married in 1725, and the Duc d'Orléans (p. 159) in 1837, and Napoleon III. was baptised here in 1810.

A broad staircase ascending thence leads to the first floor, where we begin with the Apartments of Napoleon I., or the Gallery of Francis I. (p. 365), or sometimes the Galerie des Assiettes (p. 365) and the other apartments on the front, which are reached through the Vestibule du Fer-à-Cheval.

The *Appartements de Napoléon I.*, on the side of the garden next to the Orangery, consist of an antechamber, with paintings above the doors by *Boucher*, Scipio, by *Vien*, Roman women offering their jewels for the public service, by *Brenet*, etc.; secretary's room, with other paintings; *Bath Room, with mirrors adorned with paintings by *Barthélemy*, brought from the apartments of Marie Antoinette at the Petit-Trianon; room in which Napoleon signed his abdication on 4th April, 1814, on the small round table in the centre; study, with a ceiling by *Regnault*, representing Law and Justice; bedroom with a chimney-piece of the time of Louis XVI., Napoleon's bed, a clock adorned with antique cameos (given to Napoleon by Pius VII.), large cabinet belonging to Marie Louise, and other fine furniture and bronzes.

To the left is the **Salle du Conseil*, of the period of Louis XV., decorated by *Boucher*, and containing furniture covered with tapestry-work from Beauvais. Large table, the top of which is a

single piece. — Then the **Salle du Trône*, with a handsome ceiling, containing a chandelier in rock crystal and wainscoting executed in the reigns of Louis XIII. and Louis XIV. — We next enter the *Appartements de Marie Antoinette:* her boudoir, with two fine ivory vases; her *Bedroom, adorned with silk hangings presented by the city of Lyons and containing the cradle of the King of Rome; rooms containing vases and a table from Sèvres and a jewel-case of Marie Louise; the music-room, with a small round table in Sèvres porcelain; saloon of the ladies-in-waiting.

We now reach the *Galerie de Diane*, or *de la Bibliothèque*, a hall 88 yds. in length, constructed under Henri IV. and restored by Napoleon I. and Louis XVIII. It is adorned with paintings representing mythological scenes, by *Blondel* (d. 1853) and *A. de Pujol* (d. 1861), a portrait of Henri IV. by *Mauzaisse*, etc. It contains the library (30,000 vols.) and a number of curiosities, including Monaldeschi's sword and coat-of-mail. At the end are a magnificent vase in 'biscuit' Sèvres, and a glass-case with finely bound books.

Under the Galerie de Diane is the old *Galerie des Cerfs*, which is not shown to visitors. It was in this room in 1657 that Queen Christina of Sweden, while a guest at the French court after her abdication (1654), caused her unfortunate equerry and favourite Count Monaldeschi to be put to death after a pretended trial for treason. Louis XIV. expressed his strong disapprobation of this proceeding, but took no farther steps in the matter, and Christina continued to reside at Fontainebleau for two years longer. Monaldeschi is interred in the small church of *Avon*, a village on the E. side of the park, about 1 M. from the palace.

We are next conducted to the *Salons de Réception*, overlooking the Cour Ovale (p. 366). The antechamber is embellished with Gobelins tapestry, and the following apartment with tapestry from Flanders (myth of Psyche). The chamber of Francis I., which contains a handsome chimney-piece of the 16th century and some ebony cabinets of the 16th and 17th cent., is also adorned with Flemish tapestry. — The *Salon Louis XIII.*, in which that king was born, is adorned with paintings by *Ambroise Dubois* (1543-1614 or 1615) from the story of Theagenes and Charicles, and contains two carved ebony cabinets of the time of Louis XIII. In the panelling at the end is a mirror of Venetian glass, said to be the earliest mirror introduced into France. The *Salle St. Louis* contains fifteen pictures relating to the life of Henri IV., a marble relief, by *Jacquet*, of Henri IV. on horseback, etc. — In the *Salon des Jeux* is a clock of Louis XIV., with Apollo's chariot (from the Bassin d'Apollon at Versailles; p. 322). — The *Salle des Gardes*, the last of this series, contains a handsome chimney-piece, partly by *G. Pilon*, adorned with a bust of Henri IV. and statues of Power and Peace, an ancient ceiling, and a fine modern flooring. A passage to the left leads to the —

Escalier du Roi, or grand staircase, occupying the site of a former bedroom, adorned with paintings by *Nic. dell' Abbate* and *Primaticcio* and restored by *A. de Pujol*. The subjects are from the life of Alexander. The Cour Ovale (p. 366) is well seen from the landing.

The *Appartements de Mme. de Maintenon*, which we next enter are less interesting. In the salon is a fire-screen worked by the ladies of St. Cyr, a *Table by Boulle, and chairs covered in tapestry. — Thence a passage leads to the —

**Galerie de Henri II.*, or *Salle des Fêtes*, constructed by Francis I., richly decorated by Henri II., and successfully restored by Louis Philippe. The mythological frescoes by *Primaticcio* and his pupil *Nic. dell' Abbate* have been restored by *Alaux*, and have thus lost much of their originality. At the end of the hall is a handsome chimney-piece. The windows afford a pleasant survey of the gardens.

Retracing our steps to the Salon St. Louis, we turn to the left into the *Galerie de François Premier*, which runs parallel with the apartments of Napoleon I. on the side next the Cour de la Fontaine (p. 366). To the left of the entrance is a jewel-casket in Sèvres, of the time of Louis Philippe. The gallery is embellished with fourteen large compositions by *Rosso Rossi*, representing allegorical and mythological scenes relating to the history and adventures of Francis I. The paintings are separated from each other by bas-reliefs, caryatides, trophies, and medallions. The salamander, being the king's heraldic emblem, and his initial *F* frequently recur.

The *Vestibule d'Honneur*, between the Escalier du Fer-à-Cheval and the Galerie François Ier, possesses two handsome oaken doors of the time of Louis XIII., and four modern doors in the same style. — To the left are the *Appartements des Reines Mères* and of *Pius VII.* They were once occupied by Catherine de Médicis; by Anne of Austria (d. 1666), mother of Louis XIV.; and afterwards by Pius VII., who was a prisoner here from June, 1812, to Jan., 1814.

We pass through an antechamber with chairs and hangings in Cordovan leather and a magnificent Louis XIII. chest, a second antechamber with tapestry (Story of Esther) of 1740, and a room with Gobelins tapestry and furniture covered with stuffs from Beauvais, to the bedroom of Anne of Austria, which is also hung with Gobelins tapestry. Beyond this are two small rooms (portrait of Pius VII. after *David*, in the first), the pope's bedroom, and two apartments with Gobelins tapestry. We then enter an antechamber, with Sèvres porcelain, and the 'Galerie des Fastes', so called from a project of decorating it with paintings of the history of Fontainebleau. It contains a few ancient pictures of secondary importance.

Lastly we reach the *Galerie des Assiettes*, which is sometimes shown to visitors first. It derives its name from the quaint style in which it was decorated by order of Louis Philippe with plates of porcelain bearing views of royal residences, etc. It is also called *Galerie des Fresques* from the frescoes by A. Dubois which have been transferred hither from the Galerie de Diane.

On the groundfloor, to the right, in the main building is a **Chinese Museum*, open at the same hours as the palace. The entrance is in the Cour de la Fontaine (p. 366), reached by a large

archway to the right of the Fer-à-Cheval staircase. The collection, which is valuable, was begun after the French expedition to China in 1860.

Room I. Perfume-censers; jardinière in cloisonné enamel; lustre; copper dragons and pagoda; lacquer panels; elephants' tusks. In the glass-cases: crown of the king of Siam; handsome ewer. — Room II. Wooden pagoda; valuable jewels, including a belt presented to Louis XV. by the Siamese ambassadors; jewel of the order of the elephant; mandarin's collar in jade. This room also contains statues by Schœnewerk and Cordier, and portraits by C. Van Loo of Louis XV. and Maria Leszczinska. — Room III. Palanquin; gongs; weapons and armour; flags.

Gardens. The principal entrance is by the *Cour de la Fontaine*, to the right of which there is a *Pond* with a pavilion. The carp in this pond are still a source of interest and amusement to visitors.

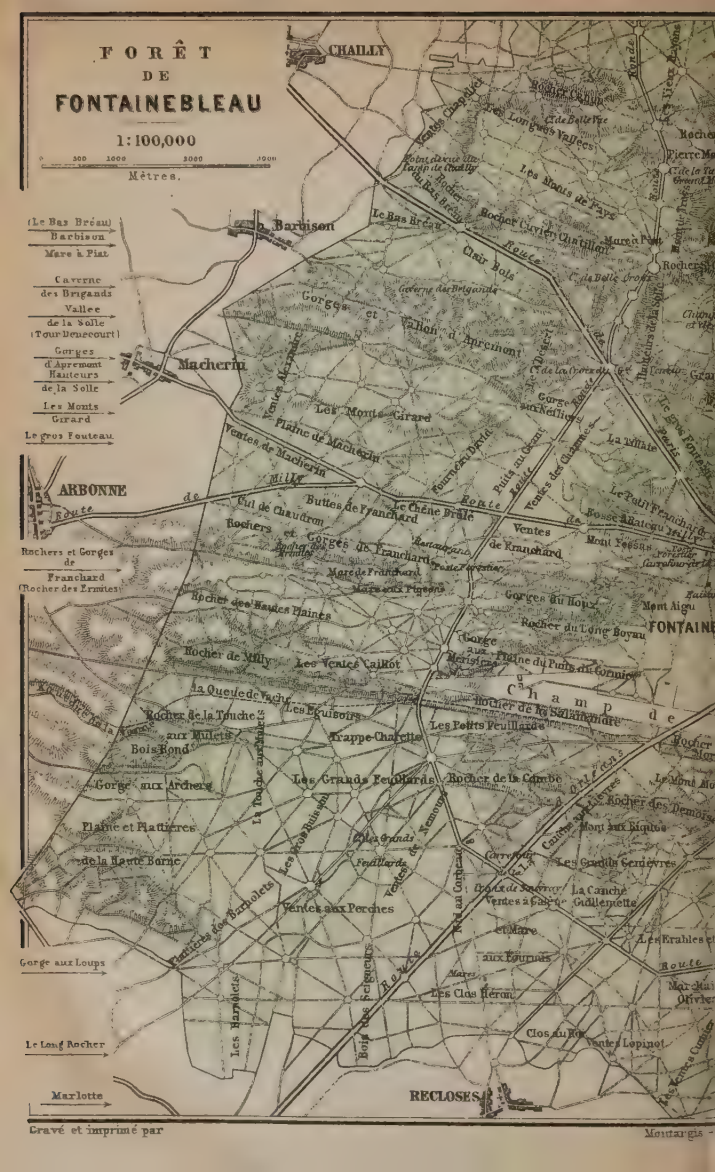
On the right lies the *Jardin Anglais*, planted under Napoleon I.

On the left, beyond the pond, rises the *Porte Dorée*, dating from the reign of Francis I., as the salamander in the armorial bearings indicates. It is adorned with old frescoes, now restored. This forms one of the entrances to the *Cour Ovale*, or *du Donjon*, a court 80 yds. long and 34 yds. in width, the oldest in the palace. This court has undergone various alterations and has lost its original form, but is still interesting on account of its fine colonnades of the early French Renaissance; the capitals of the pillars are especially fine. It is not open to the public. To the E. is a curious gate, covered with a dome, called the *Porte Dauphine*, or the *Baptistère*, from the fact that Louis XIII. was baptised here. It may be entered from the Parterre, farther on, to the left. The Cour Henri IV., opposite, and other portions of the palace are now occupied by the *Ecole d'Application de l'Artillerie et du Génie*, removed hither from Metz.

Beyond the pond is the *Parterre*, a second public garden, designed by Le Nôtre in the reign of Louis XIV., containing a square pond and a round one. Farther on is the *Canal* (1320 yds. long), formed by order of Henry IV., with bronze and marble statues and groups in front of it. To the left is the *Park*, with a *Labyrinth* and the famous *Vinery* of the palace.

The ***Forest of Fontainebleau**, which is about 50 M. in circumference and covers an area of 42,500 acres, is justly regarded as the most beautiful in France. On the N.E. side it is bounded by the sinuosities of the Seine. The ground here is of a very varied character, the rock formation consisting chiefly of sandstone, which yields most of the paving-stones of Paris. The magnificent timber and picturesque gorges of the forest afford numerous pleasant walks, and there are good paths in every direction. The forest is a favourite resort of artists, their chief colonies being at Barbison (p. 368), to the N.W., and Marlotte (p. 368), to the S.

The best plan of the forest is the admirable *Carte topographique de la forêt et des environs de Fontainebleau* (1½ fr.) by *Denecourt* (d. 1874), a local celebrity, who spent a considerable part of his life and of his patrimony in exploring and studying the forest, and in rendering its finest points ac-



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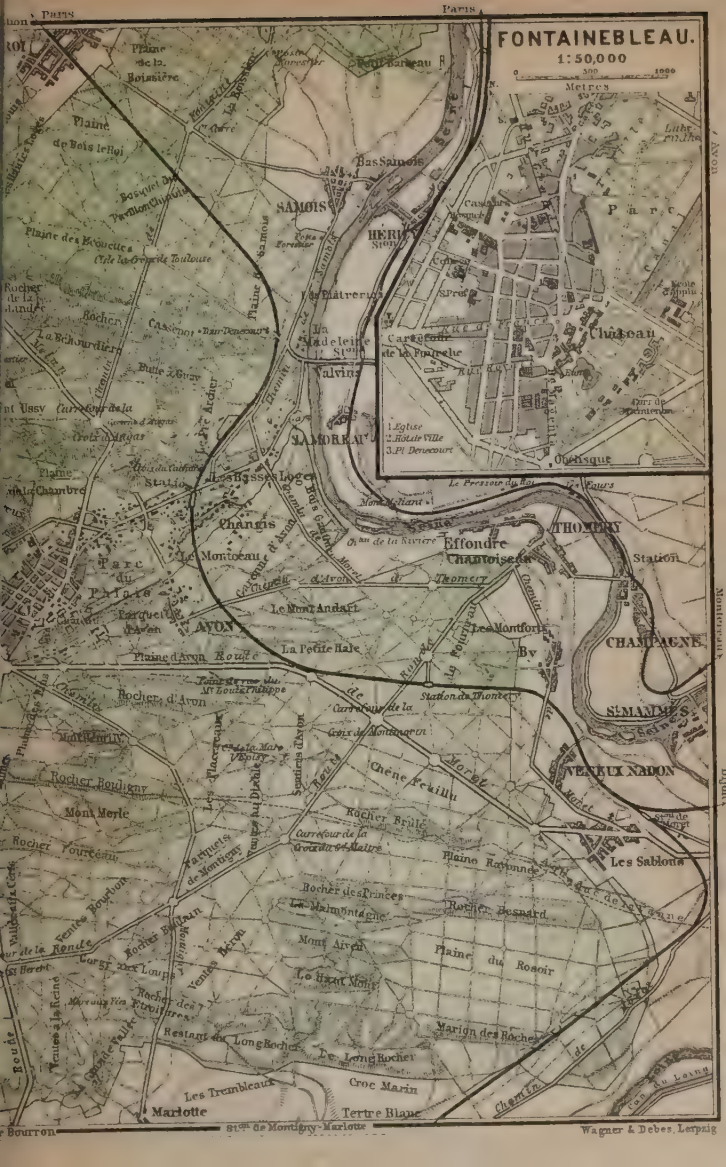

FONTAINEBLEAU.
1:50,000
Metres
1. Eglise
2. Hotel de Ville
3. Pl. Denecourt
Paris
Plaine de la Boissière
Plaine de Bois le Roi
Basquet des Pavillons Chevaux
Plaine des Evouettes
Rocher de la Salamandre
Rocher
Cassepot
Mare Denecourt
Bas Samois
Samois
Plaine de Samois
Rocher de la Demoiselle
Les Platreries
La Madeleine
Calvaire
Carrefour de la Fourche
Château
Parc
Ecole d'Artillerie
Cour de l'Intendance
Quinconce
Fontaine
Barbeau
Bellevue
Rocher de la Salamandre
Rocher Canon
Rocher Cassepot
Mare aux Evées
Carrefour de la Croix de Toulouse
Rocher de la Demoiselle
Rocher Bellevue
Rocher Canon
Rocher Cassepot
Mare Denecourt
Rocher de la Salamandre
Rocher Bellevue
Rocher Canon
Rocher Cassepot
Mare Denecourt

cessible by footpaths. The map in the Handbook is a reduced copy of Denecourt's. All points where paths cross each other are provided with finger-posts. It should be observed that the blue and red marks, which M. Denecourt caused to be placed on trees and rocks, indicate the way to the most picturesque points. The small red rectangles are connected with the forest administration, and point in the direction of the town. — Those who stray from the beaten paths should be provided with 'alcali volatil' for use in the case of adder-bites.

The finest point of view near Fontainebleau is the **Tour Denecourt*, reached in 1/2 hr. from the railway-station. We ascend the road to the left at the station, cross the railway, follow it to the right, soon turning to the left at a laboratory of vegetable biology, and follow the broad, sandy path, leading to the height on which the tower is situated. This belvedere (rfmts.), built in the form of a miniature fortress, commands a picturesque view for nearly 40 miles round. The Eiffel Tower in Paris is seen. From Fontainebleau we reach the belvedere in about 3/4 hr., viâ the Rue Grande, the Melun road, and the (1 3/4 M.) Chemin de Fontaine-le-Port, to the right, where a post indicates the way to the Tour Denecourt (comp. the Map). — Nearer the town, to the right of the Melun road, is the *Croix du Calvaire*, commanding a *View of Fontainebleau, which is not visible from the Tour Denecourt. — Between that road and the road from Paris (see below) are the *Nid de l'Aigle* and the *Gros Fouteau*, two of the finest groups of trees in the forest (1 1/4 M. from the town).

Visitors seldom extend their excursion beyond the *Rochers et Gorges de Franchard*, 2 1/2 M. from the town (carr., p. 362). At the N.W. end of the Rue de France, which leads to the right from the Rue Grande at the tramway-terminus, we follow the broad road diverging to the left from the highroad to Paris (which leads to the Gros Fouteau and the Nid de l'Aigle, see above). Carriages turn to the left at the Route Ronde. Pedestrians quit the road after 8-10 min. by a bridle-path to the left (Route du Cèdre), which leads in about 1/2 hr. to the Croix de Franchard. Thence the carriage-road leads straight on in 5 min. more to the *Restaurant de Franchard* (déj. 3, D. 3 1/2 fr.; arrange prices), the most frequented spot and the only restaurant in the Forest.

The celebrated *Rochers et Gorges de Franchard*, a rocky basin overgrown with trees and bushes, about 2 1/2 M. in circumference, begin about 5 minutes' walk to the W., at the *Rocher des Ermites* and the '*Roche qui pleure*', a little beyond the ruins of an ancient monastery (now a forester's house). A forest-fire in 1897 destroyed much of the beauty of this spot, and water no longer trickles from this 'weeping rock'. The top of the rock commands a good survey of the gorge, which, however, has lost some of its picturesqueness owing to fires and the recent planting of young pines. Hurried visitors may engage one of the guides to be found here, taking care to make a distinct bargain (usually 1 1/2 fr.). The visitor returns to the town by the same route.

An excursion to the *Gorges d'Apremont* and the fine timber of

the neighbouring *Bas-Bréau* is not less interesting than the above (comp. the Map). It requires 4-5 hrs. from Fontainebleau and about 1 hr. less from the Gorges de Franchard. Between the Rochers d'Apremont and the *Monts Girard*, another chain of hills, extends the *Dormoir*, a plain partly wooded, and partly covered with rocks and heath, one of the most beautiful parts of the forest, and a favourite sporting-rendezvous. In the upper part of the Gorges d'Apremont is situated the *Caverne des Brigands*, said once to have been the haunt of bandits. The man who lives in a rustic hut here sells refreshments at high prices, and also souvenirs of the forest. Farther to the N. is the highroad to Paris, already mentioned, which leads, in the direction of Fontainebleau, past the *Hauteurs de la Solle* to the *Gros Fouteau* (p. 367), etc. — The Bas-Bréau is near the terminus of the steam-tramway from Melun to Barbison (p. 361). — *Barbison* (Hôtel de la Forêt; Hôt. des Artistes, with a dining-room containing wall-paintings by various artists; Hôt. de l'Exposition; pens. 6-8 fr.), about $^3/_4$ M. to the W., was a favourite resort of Th. Rousseau and Millet, bronze relief-busts of whom, by *Chapu*, have been let into a rock in the vicinity. It still contains a colony of artists. Tramway to Melun (see p. 361).

Among the interesting points in the S. part of the forest may be mentioned the *Rocher d'Avon*, near the palace-park, between the road to Moret and that to Marlotte, and the *Gorge aux Loups* and the *Long-Rocher*, near the verge of the forest. — The village of *Marlotte* (Hôtel Mallet, pens. 6-8 fr.), $^3/_4$ M. farther on and $5^1/_2$ M. from Fontainebleau, is, like Barbison, a favourite resort of artists. The nearest station is *Montigny*, on the line to Montargis, $^3/_4$ M. to the E., whence we may return to Fontainebleau viâ *Moret*. — About $^3/_4$ M. to the W. of Marlotte, and also near the forest, is *Bourron* (Hôt. de la Paix, pens. 6 fr.), suitable for a stay of some time, with a station at the junction of the lines from Montargis and Malesherbes. — For *Moret*, see *Baedeker's Northern France*.

22. Chantilly and its Environs.

I. From Paris to Chantilly.

$25^1/_2$ M. Chemin de Fer du Nord (station, Pl. B, 24; see p. 26), in 40-75 min. (fares 4 fr. 60, 3 fr. 10 c., 2 fr.; return-tickets 6 fr. 90, 4 fr. 95, 3 fr. 25 c.). Excursion return-tickets are also issued (ticket-office No. 21) on the days when the château is open, for 6 fr. 40, 4 fr. 30, 2 fr. 80 c.; but they are available for certain trains only.

As the château at Chantilly is open only on Sun., Thurs., & Sat. afternoon, those who wish to combine with this excursion visits to points in the valley of the Oise (R. 19) must begin with the latter. Including the return viâ Senlis and a visit to Ermenonville, two days are required.

From Paris to ($4^1/_2$ M.) *St. Denis*, see p. 334. Branch-line to Enghien (Montmorency, St. Leu, etc.), see p. 339. Beyond the canal of St. Denis (p. 201) rise the *Fort du Nord* and the *Fort de la Briche*. — 7 M. *Pierrefitte-Stains*. Beyond Pierrefitte, to the left, is the

fortified *Butte Pinçon*, occupied by the Germans in 1870-71. To the right, farther on, is the fort of Stains or Garges.

9½ M. *Villiers-le-Bel-Gonesse*. *Villiers-le-Bel*, 2 M. from the station, with which it is connected by a steam-tramway (30 c.), lies at the foot of the hill of Ecouen (p. 347) and 1¼ M. from Sarcelles-St-Brice (p. 348). A tramway also runs hence to (1½ M.) *Gonesse*, which has a fine church of the 12-13th centuries. — 12½ M. *Goussainville*. — 15 M. *Louvres*. — 19 M. *Survilliers*.

A diligence (1 fr.) plies hence to **Mortefontaine** (*Hôt. de la Providence*), a village 4½ M. to the E., with a *Château* and fine *Park*, which belonged at one time to Joseph Bonaparte. Visitors are admitted on Sun. to the chief portion of the park, called *Domaine de Vallières*, now separated from the old château. Mortefontaine is 6 M. from Ermenonville (p. 379), 8 M. from Senlis (p. 377), and 9½ M. from Chantilly (see below).

The train now enters the *Forest of Coye*. — 22½ M. *Orry-Coye*, 1¼ M. from *Orry-la-Ville* (omnibus) to the S.E., and 1¾ M. from *Coye*, to the N.W. From the station we may walk through the wood to (15-20 min.) the Etang de la Reine-Blanche (p. 376; comp. the Map), and thence to Chantilly.

The train crosses the valley of the *Thève* by a handsome stone *Viaduct* of 15 arches, 330 yds. long, and 130 ft. high, commanding a fine view. To the right are the *Etang* and the *Château de la Reine-Blanche* (p. 376). Farther on the train enters the *Forest of Chantilly* (p. 376). — To the right, as we reach (25½ M.) *Chantilly*, we notice the extensive siding for the special trains on race-days.

25½ M. **Chantilly.** — **Hotels.** Hôtel-Restaurant du Grand-Condé, on the N. side of the racecourse, R. from 6, B. 1½, déj. with wine 5, D. with wine 7, omn. 1 fr.; Hôtel d'Angleterre, Grande Rue and Rue de Paris, déj. or D. 5 fr.; Lion d'Or, Grande Rue 44; Lefort, Place de l'Hospice-Condé, at the beginning of the Grande Rue, less pretending; Petit-Louis, Avenue de la Gare 21; de la Gare, du Nord, opposite the station. All these hotels, though most of them are small, claim to be of the first class; visitors therefore should ascertain prices beforehand. — **Cafés.** *Café de Paris*, Rue de Paris; others at the station.

Cabs should be engaged only after a distinct arrangement as to fare. The drivers usually demand 1½ fr. to the town, and 3 fr. to the château, which is 10 min. drive from the station.

Post and Telegraph Office beside the Hôtel de Ville.

English Church (*St. Peter's*); chaplain, *Rev. George H. Moxon*. — Wesleyan Chapel, Grande Rue. — *Institute for English Stable Boys* (of whom there are 600 at Chantilly).

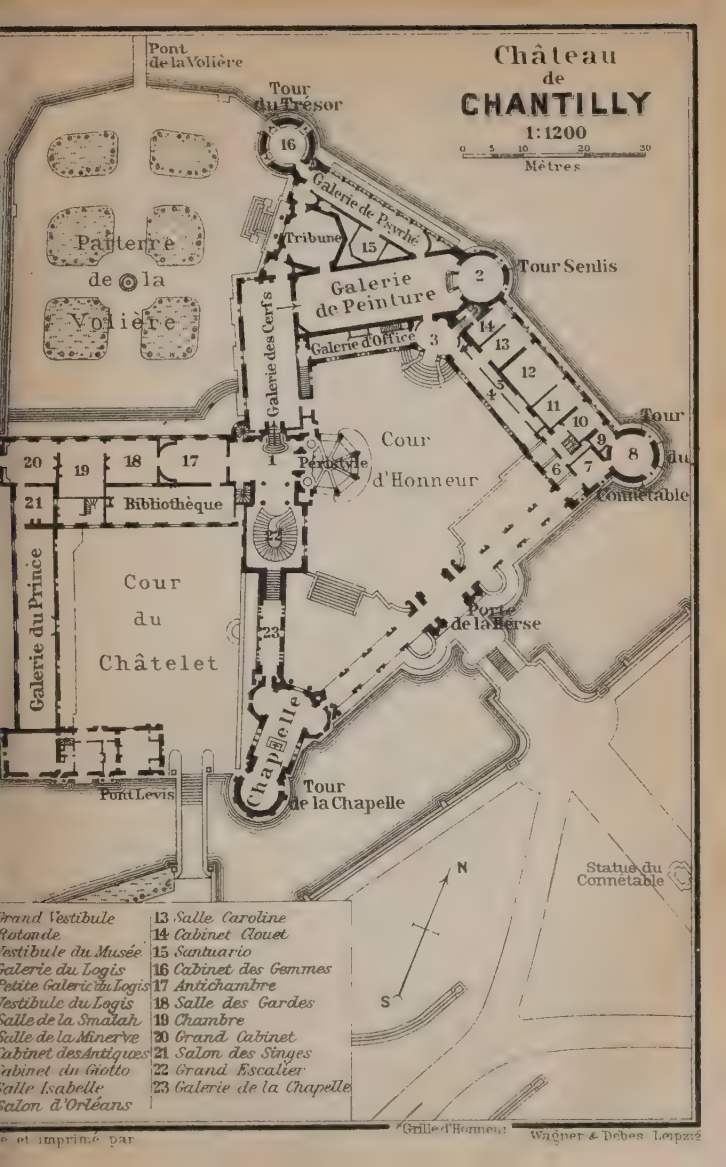
Chantilly, a town with 4211 inhab., was famous especially in the 17th and 18th cent. as the residence of the Condés. The town presents a thronged and fashionable scene during the race-meetings, which are held in May and October. It contains large establishments for the breeding of race-horses, in connection with which a considerable English colony has settled in the town. The silk lace to which the name of Chantilly is given is now made chiefly in the department of Calvados.

Quitting the station, we cross the Paris and Amiens road, which leads, to the left, to the Grande Rue. As the town, however, contains nothing noteworthy, we may proceed at once to the (1¼ M.)

Château, by the Route du Bois-Bourillon (beyond the 'barrière' opposite the Rue de la Gare), which brings us in 1/4 hr. to the *Pelouse*, or racecourse, about 125 acres in area, lying between the forest and the town. To the right we see the *Grand Stands*, to the left, farther on, the *Stables* (p. 375). — The Avenue de l'Aigle, which leads from the station behind the Grand Stands, is an alternative and easier route (comp. the Map).

The ***Château**, separated from the racecourse by a small artificial lake, consists of two main divisions: the *Châtelet* or *Capitainerie*, built about 1560, probably by *Jean Bullant*, close to the border of the lake, and the *Grand Château*, behind the latter, erected in 1876-1882 (see below). Separated from the Château proper by a broad slope leading to the park is the *Château d'Enghien*, a heavy-looking erection of the 18th cent., built to accommodate the numerous guests of the Condés. — A visit to the château with its valuable contents, known as the *Musée Condé*, is one of the most interesting excursions from Paris, and should on no account be omitted if time permit. The CHÂTEAU is open only between 1 and 5 p.m. on Sun. and Thurs. (free) and Sat. (1 fr.), from April 16th to Oct. 15th, with the exception of race-days and of certain other days devoted to cleaning. Director, *M. J. A. Gruyer*. Guide ('itinéraire') for the château and park 75 c.; catalogue of the paintings 1 1/2 fr., illustrated edition 6-8 fr. — The PARK is open on Sun., Thurs., and Sat. all the year round (except race-days), but only from 1 to 4 (winter) or 5.30 p.m. (summer). Dogs are not admitted.

The history of the mediæval castle of Chantilly dates back to the 9th century. In 1495 it came by inheritance to the Montmorency family (p. 348), and the *Constable Anne de Montmorency* (1493-1567), who shared the campaigns and the artistic tastes of Francis I., employed *Pierre Chambiges* (p. xlii) to erect a château in its place, to which the Châtelet (see above) was afterwards added. Duke Henry of Montmorency, Anne's grandson, was executed in 1632 for his connection with the rebellious duke of Orléans, and his possessions passed to his brother-in-law, Prince Henry II. of Bourbon-Condé. Under *Louis II. of Condé* (1621-86), known as the 'Grand Condé' for his wit as well as for his warlike exploits in Alsace, the Netherlands, and S. Germany, Chantilly became the scene of magnificent fêtes, which were suspended by the banishment of Condé in 1654 for his complicity in the war of the Fronde, only to be renewed with fresh splendour after his return in 1660. Mme. de Sévigné in her letters describes the gorgeous reception given here to Louis XIV. in 1671. Embellished by *Mansart* and surrounded by a park laid out by *Le Nôtre* in 1663, Chantilly at this time rivalled the most sumptuous royal palaces, while Racine, Voltaire, La Fontaine, Fénelon, and Boileau were amongst its most frequent guests. Of the buildings planned by *Louis Henry of Bourbon Condé* (1692-1710), minister of Louis XV., only the stables (p. 375) were completed. The Château d'Enghien dates from the time of his son *Louis Joseph* (1736-1818). During the Revolution, the Grand Château was demolished. The heir of the last of the Condés, who died in 1830, was *Henri, Duc d'Aumale* (1822-97; fourth son of Louis Philippe), to whom a decree of the National Assembly in 1872 gave back the property of which he had been deprived during the Second Empire. He caused the present Grand Château to be built by *Daumet* in 1876-1882, and in 1886 presented the entire Château with its magnificent collections to the Institut de France, on condition that it should be open to the public.



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The *Entrance Gate* ('grille d'honneur'; comp. Plan) is preceded by a bridge spanning a moat filled with ancient carp. Thence we ascend a slope to a raised terrace, on which is a bronze equestrian statue, by P. Dubois, of the *Constable Anne de Montmorency* (p. 370). To the right and left are bronze dogs and stags, by Caïn.

The *Porte de la Herse*, on the left, which is flanked by reproductions of Michael Angelo's 'Slaves' (p. 104), admits us to the *Cour d'Honneur*, where we are confronted by the *Peristyle*, the entrance to the building. Beyond the peristyle, where umbrellas, etc., are given up, we enter the GRAND VESTIBULE (Pl. 1), to the left of which is the grand staircase (p. 374); the Châtelet is in front, and the Grand Château, with the principal collections, on the right. We ascend the steps to the last.

Grand Château. GALERIE DES CERFS or *Dining Room*, decorated with eight *Tapestries of the 17th cent., after *Van Orley* ('the Hunts of the Emperor Maximilian'). Above the fire-place and the doors: 540. St. Hubert, 537. Venus, 538. Diana, by *Baudry*.

*PICTURE GALLERY, to the right. To the right and left of the door: Stag-hunt, by *Barye*, Boar-hunt by *Mène* (bronzes). Paintings. *Poussin*, 298. Infancy of Bacchus, 302. Landscape with nymphs. Above the door, 63. *Carracci*, Sleeping Venus. Then to the right: 545. *Meissonier*. Cuirassiers (1805); *545. *A. de Neuville*, Skirmish on a railway (1870); *528. *Fromentin*, Hawking; 375. *Nattier*, Mlle. de Clermont at the mineral springs of Chantilly; 504. *J. Dupré*, Sunset; 426. *Gérard*, The three ages; 428. *Gros*, Bonaparte in the plague-hospital at Jaffa (sketch for the picture in the Louvre); 476. *Decamps*, Turkish children at a fountain; *456. *Delacroix*, The Foscari; 309, 308. *De Champaigne*, Mazarin, Richelieu; 474. *Decamps*, Turkish sentinel; 448. *Corot*, Open-air concert; 395. *Drouais*, Marie Antoinette as Hebe; 145. *Sir J. Reynolds*, Philippe Egalité, Duke of Orléans, father of Louis Philippe (comp. p. 215); 383. *Lancret*, Luncheon-party ('déjeuner de jambon'). — On the left wall, beginning at the entrance: 301. *Poussin*, Landscape with Numa Pompilius and the nymph Egeria; *35. *Palma Vecchio*, Madonna with SS. Peter and Jerome (1500); 40. *Penni*, Madonna of Loretto (after a lost original by Raphael); 305. *Poussin*, Massacre of the Innocents; *59. *Scipione Gaetano*, Portrait; 17. *Francia*, Annunciation; 32. *Titian*, Ecce Homo; 9. *Sienese Master of the 15th cent.*, Dancing angels; 366. *De Troy*, Luncheon-party ('déjeuner d'huitres'). — At the end of the picture-gallery is the ROTUNDA (Pl. 2), in the *Tour Sentis*. The floor is paved with mosaic from Herculaneum. The *Ceiling Painting, the last work of *Baudry*, represents the Apotheosis of Psyche. By the window, Joan of Arc, by *Chapu*, a replica of the marble statue mentioned at p. 257. The walls are hung with water-colours and drawings by *Meissonier* (513), *Delacroix*, *Decamps* (483-485), *Marilhat* (501), *Ostade*, *Watteau*, *Ruysdael* (139), and *Rembrandt*. 102. Otho the Great (Rhenish miniature of the 10th cent.).

The Vestibule du Musée (Pl. 3), to the left of the picture-gallery as we quit the Rotonda, contains three bronze Japanese vases. — Galerie du Logis (Pl. 4). Portrait-drawings, chiefly of the 16th cent., including specimens of *Lagneau*, *Dumoustier*, *Nanteuil* and *De Champaigne*. The Petite Galerie du Logis (Pl. 5), parallel with the last, also contains drawings (by *Rigaud*, *Oudry*, *Van Loo*, *Greuze*, *Isabey*, *J. B. Huet*, and *Guérin*), besides ivory-carvings and coins. — Vestibule du Logis (Pl. 6). Drawings by *Raphael* (Monk; three heads from the cartoon of the Calling of Peter, now in London), *Leonardo da Vinci* (alleged cartoon of the Gioconda, p. 115), *Perugino*, *Giulio Romano*, and *Tiepolo*. Bust of the Duc d'Aumale, by *Dubois* (1896).

Salle de La Smalah (Pl. 7; comp. p. 314), to the left. Drawings and water-colours of scenes from the life of the Duc d'Aumale; 157. *Lawrence*, Francis II. of Austria; 331. *Detaille*, Major Lepic at Eylau (1807). — Salle de la Minerve (Pl. 8), in the E. tower (*Tour du Connétable*). Central Glass Case: *Minerva (to the right), Dancing Satyr, Jupiter, three Greek bronzes; Vase from Nola; Tanagra figurines; coins. Six panels with Cupids, by *Baudry*. Drawings by **Prudhon* (frieze of the seasons), *Poussin*, *Ingres*, etc. — Cabinet des Antiques (Pl. 9). Three large Greek bronze vases; articles found at Pompeii; water-colours and drawings. — Cabinet du Giotto (Pl. 10). Small Italian paintings, including 1. *Giotto*, Death of the Virgin; 14. *Rosselli*, Madonna. — Salle Isabelle (Pl. 11). Landscapes by *Ruysdael* (138), *Van de Velde* (140), *Th. Rousseau* (506), *Daubigny* (519), *Dupré* (503), etc. Paintings by *Decamps*, *Delacroix* (457), *Ingres* (434. Francesca da Rimini), *Gérome* (533. Duel after the masked ball), *Meissonier* (514), etc.

Salon d'Orléans (Pl. 12). Collection of drawings and engravings in portfolios, including about 600 portraits of the 16th cent., 480 by *Carmontelle* (18th cent.), and 600 drawings by *Raffet*. On the walls: 552. *Bonnat*, Portrait of the Duc d'Aumale in 1880; 521. *Jalabert*, Marie Amélie, wife of Louis Philippe; 554. *Mlle. Cogniet*, Adelaide of Orléans, sister of Louis Philippe; several Italian paintings. — Salle Caroline (Pl. 13). Portraits of the Orléans and Condé families, by *Mignard*, *Largillière* (331. Elizabeth Charlotte of the Palatinate), *Nattier*, etc. Also: 136. *Van Everdingen*, Tempest; *Greuze*, 394. Surprise, 391, 393. Heads; 371, 372. Small works by *Watteau*. — Cabinet Clouet (Pl. 14). Chiefly portraits, including works by *Aldegrever* (114. Himself), *F. Pourbus* (122. Henri IV.), *Miereveit*, *Teniers* (130. The Grand Condé, 1653), *Le Nain*, *François* and *Jean Clouet*, *Barth. de Bruyn* (113. Catharine von Bora), and *Mme. Vigée-Lebrun*. — We then pass through the door on the right, cross the picture gallery, and enter the —

Galerie de Psyche. *Stained-glass windows (grisaille) illustrating the story of Cupid and Psyche, from the 'Golden Ass' of Apuleius, in 44 designs executed in 1541-2 for the Château d'Ecouen

after cartoons of the *School of Raphael* (Michael Coxie?). The inscriptions are copied on the adjoining walls. On the opposite wall are numerous portraits of the 16-17th cent., and drawings by *Giulio Romano*, *Raphael*, and *Van Dyck*. Also a copy after *Michael Angelo's* Last Judgment. At the end, wax bust of Henri IV., by *G. Dupré* (1610).

*Santuario (Pl. 15), the small room to the right. **39. *Raphael*, 'Madonna of the Orléans family', in admirable preservation (1506); *19. *Filippino Lippi*, Esther and Ahasuerus, a panel from a marriage-chest; *38. *Raphael*, The Three Graces, a small work, purchased for 645,000 fr. in 1885; *201-240. *Jean Fouquet*, Forty miniatures from a book of hours, painted in 1452-60 for Estienne Chevalier, treasurer of France under Charles VII.

*Cabinet of Gems (Pl. 16), in the *Tour du Trésor*, at the end of the Galerie de Psyché. The glass-cases contain enamels, miniatures, porcelain, fayence, medals, goldsmiths' work, jewellery, weapons, and historical relics. Case LXV: *Cross from the treasure of Bâle (15th cent.); *Monstrance from Braga, in Portugal (16th cent.); five enamelled plates by *Pierre Courtois* and a cup by *L. Limousin*. Table Case at the central windows: *Rose diamond, known as the 'Grand Condé'; Abd-el-Kader's dagger, etc. — To the right we enter the —

*Tribune. At the top of the walls are views of the various seats of the Duc d'Aumale. Paintings, beginning to the left: 158. *S. W. Reynolds*, Bridge of Sèvres; *146. *Sir Joshua Reynolds*, Lady Waldegrave and child; 450. *P. Delaroche*, Assassination of the Duke of Guise; *445. *Ary Scheffer*, Talleyrand (1828); *E. Delacroix*, Sketch for the painting of the Crusaders (p. 132). — 300. *Poussin*, Theseus finding his father's sword; *Watteau*, 370. Pastoral, 369. Cupid disarmed; 310. *P. de Champaigne*, Abbess Angelica Arnaud (p. 125); 125. *Van Dyck*, Gaston de France, Duke of Orléans; 314. *Mignard*, Mazarin. — 36. *Mazzolino*, Ecce Homo; 24. *Luini*, Salvator Mundi; 3. *Lorenzo di Niccolo*, Coronation of the Virgin; 15. *Perugino*, Madonna between SS. Jerome and Peter; *107, 108. *Memling*, Jeanne de France and Crucifixion (a diptych); 10. *Pietro di Sano*, Mystic marriage of St. Francis of Assisi to Chastity, Poverty, and Obedience. — 29. *Filippino Lippi* or *Botticelli*, Madonna; *13. *Pollajuolo*, Simonetta Vespucci; 11. *Filippo Lippi*, Madonna and saints; 104. *Flemish School (J. van Eyck?)*, Portraits; 16. *Botticelli*, Autumn; 106. *Flemish School of the 15th cent. (Dierick Bouts?)*, Translation of the shrine of St. Perpetua (1466); *105. *Flemish School of the 15th cent. (Rogier van der Weyden, Van der Goes*, or *Memling?)*, Antony of Burgundy, half-brother of Charles the Bold; *313. *Mignard*, Molière; *Ingres*, 430. Portrait of himself, 433. Venus Anadyomene, 432. Stratonice, 431. Mme. Devançay; 425. *Gérard*, Bonaparte as First Consul. — 112. *Holbein (?)*, Bugenhagen; portraits by *Fr. Clouet*, etc.

We now return to the Grand Vestibule, and turning to the right,

enter the **Châtelet**, or the *Appartement de M. le Prince.* — Antechamber (Pl. 17): 378, 379. Hunting-scenes, by *Oudry;* 380, 381. Dogs, by *Desportes;* 147. Hunting-scene, by *Hackert.* To the left a cabinet with a mineralogical collection presented in 1774 by Gustavus III. of Sweden. At the end, Chinese and French porcelain and stoneware. — Salle des Gardes (Pl. 18). At the entrance, *126, *127. Portraits by *Van Dyck;* 132. Portrait of the Grand Condé, by *J. van Egmont;* four *Portraits in enamel by *Léonard Limousin.* The glass-cases at the sides contain old flags, weapons, and souvenirs. Over the fireplace, Rape of Europa, a mosaic from Herculaneum. The furniture in this and several of the other rooms is upholstered in valuable *Beauvais tapestry. — Bedroom (Pl. 19), with decorative paintings by *J. B. Huet* and *Rebell;* *Commode by *Riesener*, with bronze decorations by *Hervieu.* — Grand Cabinet (Pl. 20). Furniture of the 18th cent., with Beauvais tapestry; bronze equestrian statuette of the Grand Condé, by *Fréminet.* — Salon des Singes (Pl. 21), so called from the decorative paintings of apes, etc., attributed to *Chr. Huet.*

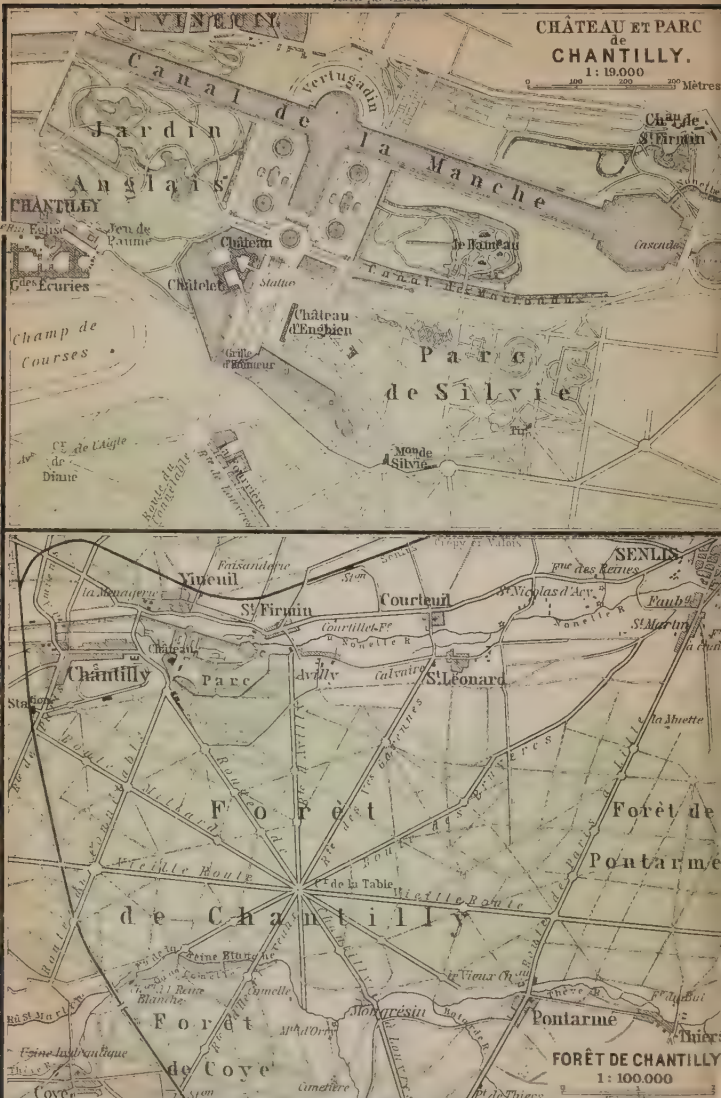
Galerie du Prince. 361-363. Paintings by *S. Lecomte*, illustrating the battles of the Grand Condé (1686-92; inscriptions). In the centre is a trophy of arms, with a portrait (No. 307; by *Stella*) and a medallion (by *Coyzevox*) of the prince (1686). The banner was taken at Rocroi (1643) and is the oldest military trophy in France. Statuettes; busts.

Library, entered from the antechamber (see above). The gallery contains about 13,000 volumes. Some of the most interesting MSS. are exhibited in Case 16: near the middle, Breviary of Queen Jeanne d'Evreux (ca. 1330); below, Psalter of St. Louis (1214); Heures of the Duc de Berri (ca. 1395); also fine bindings. On the chimney-piece is a terracotta bust of the Grand Condé, by *Coyzevox.*

To the S. of the Grand Vestibule is the Grand Staircase (Pl. 22), descending to the groundfloor, which is not shown: iron and copper balustrade, of admirable workmanship, by the brothers *Moreau;* two Gobelins tapestries (Jason and the bull, after *De Troy*, and a Pastoral, after *Boucher*); four light-holders by *Chapu.* The ceiling-painting, representing Hope, is by *Maillart.* — Gallery leading to the Chapel (Pl. 23): to the right, two antique chasubles and two antique dalmatics; to the left, drawings by *Dürer*, *Domenichino*, *Seb. del Piombo*, and *Raphael.* — The —

*Chapel, a sumptuous structure in the Renaissance style, contains an altar by *Jean Bullant* and *Jean Goujon*, brought from the Château d'Ecouen, and embellished with a marble relief of Abraham's offering. The inlaid panelling (partly dating from 1548) and the stained glass (1544), representing the family of the Constable Anne, were also brought from the Château d'Ecouen. In the apse (Tour de la Chapelle) behind the altar is the mausoleum of Henri II. de Condé, father of the Grand Condé, by *J. Sarrazin*, with 6 bronze

Halte de Vineuil



Wagner & Debes Leipz

statues or groups and 13 bas-reliefs (1662); at the back is a cippus containing the hearts of several princes of Condé.

The *Park (adm., see p. 370) was laid out by Le Nôtre, who afterwards designed the gardens of Versailles in the same style, and is embellished with numerous statues and ornamental pieces of water. The chief of the latter is the *Canal de la Manche*, formed by the Nonette. A good view of the central parts of the park is obtained from the terrace beside the statue of Anne de Montmorency (p. 371).

To the E. of the terrace we enter the 'Parc de Silvie', with its numerous shady avenues affording beautiful vistas. In about 8 min. from the terrace (guide-boards) we reach the charming little *Maison de Silvie*, which contains portraits, tapestries, furniture, hunting-scenes, etc.; also two paintings from the history of the house, by O. Merson.

The poet *Théophile de Viau* (1590-1626), condemned to death in 1623, was here concealed by Marie Félice des Ursins, Duchess of Montmorency, whom he afterwards celebrated in his verses under the name of 'Silvie'. The house, which was restored by the Grand Condé in 1684, was the scene of the romantic amours of *Mlle. de Clermont* and *M. de Melun*, who was killed by a stag while hunting in 1724.

Thence we proceed in a N. direction, crossing the *Canal des Morfondus*, to (8 min.) the *Hamlet*, resembling the Petit-Trianon at Versailles; during the last quarter of the 18th cent. this was the scene of many rustic fêtes. — The portion of the park on the other side of the Canal de la Manche, with the little châteaux of *La Nonette* and *St. Firmin* and the 'Vertugadin', is not accessible to the public.

We follow the S. bank of the Canal des Morfondus to the central part of the park, with a circular basin round which are placed the best statues in the park: Le Nôtre and Molière, by T. Noël; Bossuet, by Guillaume; Condé, by Coyzevox; La Bruyère, by Thomas; Bacchus and Hebe, by Deseine; Pluto and Proserpine, by Chapu; Grand Condé, by Coyzevox.

Le Nôtre's park originally extended on the W. as far as the town of Chantilly, but about 1820 an *English Garden* was laid out here, presenting a pleasant contrast to the other parts of the park. It includes a Temple of Venus, an Island of Cupid, and other erections of the 18th century. In this direction (placards) is a building known as the *Jeu de Paume* (1757), which contains a considerable number of paintings, drawings, and sculptures; tapestries; gala carriages; military souvenirs; Abd-el-Kader's tent (comp. p. 314); two leaden dogs brought from Orleans House at Twickenham, referred to by Pope in his poem 'The Alley'; and other curiosities. — After 3.30 p.m. visitors may quit the park by the adjoining gate.

Immediately outside is the *Porte St. Denis*, an unfinished gateway, through which we enter the main street of the town. Here, to the left, are the *Church* (1687-90) and the extensive *Stables (Ecuries)* of the Condés, which date from 1719-35, and have accommodation for 260 horses. They are empty at present, but may be visited at

the same hours as the Château (entr., No. 15, Grande Rue). — An equestrian statue of the *Duc d'Aumale*, by Gérome, was erected in 1899 to the W. of the stables. The bronze reliefs on the pedestal represent the Submission of Abd-el-Kader (1847) and the Capture of the Smalah (1843).

A pretty view of the park with the château in the background is obtained from the Senlis road, about 3/4 M. from the church of Chantilly: we take the road to the N. opposite the church, turn to the right beyond the Canal de la Manche, and proceed to the W., between the houses of *Vineuil* and the N. wall of the park, to a point above the Vertugadin.

The Forest of Chantilly, which covers an area of 6125 acres, is well kept and provided with numerous guide-posts, but it occupies for the most part a flat site, and most of the roads and paths are covered with a thick layer of sand that renders walking disagreeable and fatiguing. The paths skirting the railway to (1 hr. from the station) the Etang de Comelle (see below) are, however, better. The paved Route de Louvres and another road to the right lead in about 1 hr. from the château to the *Carrefour de la Table*, an open space where 12 roads meet, with a large stone table in the centre. The Route du Connétable, starting from the racecourse near the château, is very sandy, and is purposely kept soft by the horse-trainers. The entrance to the avenue is embellished with two lions, by Guillaume Coustou. Pedestrians will be able to find the more agreeable paths with the aid of the annexed map. — The *Etang de la Reine Blanche* or *de Comelle* is a long-shaped sheet of water, fed by the Thève, a small tributary of the Oise, lying between the Forest of Chantilly and the Forest of Coye. Near the lower end is the *Château de la Reine Blanche*, a small modern Gothic hunting-lodge on the site of an ancient château once occupied by Queen Blanche, mother of St. Louis. A little farther on is the large railway-viaduct, mentioned at p. 369.

At (3 M. from Chantilly) *St. Leu-d'Esserent* we may join the railway from Creil to Paris viâ Beaumont (see below). To reach it we follow first the road from Paris to Amiens, afterwards diverging to the left (comp. the Map).

II. From Chantilly to Paris viâ Creil and Beaumont.

At (6 M.) *Creil* we change carriages, and join the railway descending the valley of the Oise. From Creil to *Beaumont*, 19 M.; thence to Paris 23 M. viâ *Montsoult*, 25 M. viâ *Valmondois-Ermont*, or 29 M. viâ *Pontoise-Ermont*. From Ermont we may also take a ticket to the Gare St. Lazare.

Beyond Chantilly the train crosses the valley of the *Nonette* by a *Viaduct*, 484 yds. in length and 72 ft. in height, consisting of 36 arches, and commanding a fine view. To the left, the *Château de Laversine*, belonging to Baron G. de Rothschild. The train then passes through a cutting, traversing the quarries of *St. Maximin*, which yield excellent building-stone, and soon crosses the *Oise*. To the right is a handsome modern château, also belonging to a member of the Rothschild family. To the left is the line to Beaumont (see

below); and in the same direction are seen the church of St. Leu-d'Esserent (see below), and the village and manufactories of *Montataire* (6000 inhab.), commanded by a church of the 12th and 13th, and a château of the 15th century.

32 M. (from Paris) **Creil** (*Buffet; Hôtel du Chemin de Fer; du Commerce*, Rue de la Gare), a town with 8500 inhab., is an important station on the Chemin de Fer du Nord, being the junction of five different lines (see *Baedeker's Northern France*). The town, prettily situated on the Oise, is reached by a tubular bridge at the end of the street leading from the station. Beyond the bridge, on an island to the right, are the ruins of the *Church of St. Evremont* (12th cent.), and the scanty remains of an ancient royal château. Farther on, to the left in the main street, is the *Church*, an irregular building with double aisles, mainly in the Flamboyant style. The stained-glass windows are good; and in a Gothic recess on the left side is a high-relief of the Madonna with SS. Dominic and Catharine.

The line to Beaumont and Paris, identical for a short distance with that from Chantilly, afterwards follows the right bank of the Oise. — 10 M. *St. Leu-d'Esserent*, a large village with important stone-quarries. The conspicuous church is chiefly of the 12th cent.; the largest of the three towers is Romanesque. — 12½ M. *Précy;* 15 M. *Boran;* 17 M. *Bruyères.*

19 M. *Persan-Beaumont.* — *Beaumont* and thence to Paris, see R. 19.

III. From Chantilly to Paris viâ Senlis and Crépy-en-Valois.

To *Senlis*, 8 M.; thence to *Crépy-en-Valois*, 14 M., where carriages are changed. From Crépy to *Paris* (Gare du Nord), 38 M.

This line diverges to the right of that to Creil beyond the viaduct over the valley of the Nonette (p. 376). The train stops at *St. Maximin*, to the S. of the village of that name (p. 376), and at *Vineuil*, to the N. of the park of Chantilly (p. 375). — 4½ M. *St. Firmin*, to the N.E. of the village, which also lies near the park. The tower of Senlis cathedral appears to the right.

8 M. **Senlis** (*Hôtels du Grand Cerf, du Nord, de France*, Rue de la République, Nos. 21, 28, 27), the Roman *Civitas Sylvanectensium*, situated on the Nonette, is a pleasant little town with 7200 inhab., which is frequently mentioned in mediæval history. Until the Revolution it was the seat of a bishopric founded by St. Rieul or Regulus.

On quitting the station we cross a handsome boulevard to the right and reach the Rue de la République, the principal street, which forms part of the road from Paris to Lille (comp. the Map, p. 375). To the right appear the belfry of the cathedral and the remarkable tower of St. Pierre (p. 378).

The second turning to the right leads us direct to the **Cathedral*,

a handsome Gothic building of the 12-16th centuries, with a fine façade. The *Tower to the right (250 ft. in height) is justly admired for its light and elegant form. The usual turrets at the base of the spire are here replaced by dormer-windows with high pediments, recalling at a distance the style of some belfries in the S.E. of France. The side-portals are in the Flamboyant Gothic style. The vaulting in the interior, especially that of the chapel to the left of the nave, is worth inspection. In the same chapel is an antique marble bas-relief. The windows are modern.

Opposite the portal is a house in the grounds of which are some remnants of the *Roman Walls* (towers) and of the *Royal Palace* of the Merovingians. A partial view of these may also be obtained from the side-street to the right. To the left of the house, farther on, on the right, is an ancient Gothic portal, the former entrance to the palace.

The former *Bishop's Palace*, with an ancient early-Gothic chapel, lies to the right of the choir of the cathedral.

In the neighbourhood, to the right, is the former *Church of St. Frambourg*, now a riding-school. The nave is a fine Gothic edifice of the 12th century. The neighbouring *Church of St. Pierre* (12-16th cent.) is now a market; one of its towers is surmounted by a spire, the other by a dome.

The Rue de la République descends towards the Nonette. On the left is the large *Palais de Justice*, behind which is a small *Musée Municipal*, in a street to the left, which leads also to the theological *Collège de St. Vincent*, which has superseded the abbey of that name. The abbey-church (chiefly 12th cent.) has been preserved.

Traces of a *Roman Amphitheatre* were discovered in 1863 near the town, to the left of the road to Chantilly.

Ermenonville (p. 379) lies 8 M. to the S.E. of Senlis.

The train beyond Senlis passes seven stations, of which the chief are (12½ M.) *Barbery* and (16½ M.) *Auger-St-Vincent*.

22 M. **Crépy-en-Valois** (*Hôtel des Trois Pigeons*, unpretending), a town with 4380 inhab., was the ancient capital of a district which belonged from the 14th cent. to a younger branch of the royal family of France.

Quitting the station we pass through one of the *Town Gates* (18th cent.), and proceed straight on to the small Place du Paon, in which is an ancient Gothic house. The Rue Nationale, straight in front, is the chief street of the town.

The street descending to the left (gateway) from the Place du Paon affords a general view of the remains of the ancient *Château* (11-13th cent.), situated on a hill. — By following the Rue St. Lazare (gateway) to the right from the Place, and then the Rue de l'Hospice to the left, we reach the interesting old collegiate church of *St. Thomas* (begun in 1183 and dedicated to Thomas à Becket), of which the façade (13th cent.) and a tower and spire

(15th cent.) still remain. — The Rue St. Thomas, opposite, ends at the Rue Jean-Jacques Rousseau, which leads to the left (gateway) to the Rue Nationale. On the opposite side begins the Rue Jeanne-d'Arc, leading to the Place de la Hante, in which (to the left) is a handsome *Portal* of 1537. The street to the left, farther on, ends at the foot of the château (p. 378). That to the right leads to a little valley at the base of the hill on which the château stands. The Rue du Lion, diverging to the right from this street, brings us to the parish church of *St. Denis*, in the Romanesque and Gothic styles, with a modern belfry. In the interior of this church the choir (15th cent.), the pulpit, and the other ancient wood-carvings should be noticed. — In the Rue St. Denis, which leads hence back to the centre of the town, are some quaint houses.

Railways to *Soissons* and to *Compiègne* viâ Verberie, see *Baedeker's Northern France.*

25½ M. *Ormoy;* 30 M. *Nanteuil-le-Haudouin.* — 34 M. *Le Plessis-Belleville.*

From Le Plessis-Belleville a diligence (1 fr.) plies to Ermenonville *(Croix d'Or)*, a village 3 M. to the N.W., near the forest of the same name. It is known as the spot where J. J. Rousseau died and was buried in 1778, six weeks after his arrival to enjoy the retreat offered to him by the Marquis de Girardin. The *Château*, now the property of Prince Radziwill, is at the E. end of the village, and is shown by special permission only. The *Park*, intersected by the road which continues the principal street of the village, was one of the finest laid out in the 18th cent., and is more in the English style than in that of Le Nôtre. The most interesting part is the Grand Parc, to the left of the road and in front of the château; it is open to the public on Sun. and Thurs., and visitors are admitted also on other days on application. The Ile des Peupliers, in a lake here, contains the empty tomb of Rousseau, his remains having been removed to the Panthéon (p. 242) in 1794. — The road passing in front of the château leads to Senlis (p. 377), 8 M. to the N.W. Mortefontaine (p. 369) lies 6 M. to the W. of Ermenonville.

38½ *Dammartin;* the small town lies 2½ M. to the N.W. on a hill (omnibus 40 c.). About 1¾ M. to the S. (omnibus 30 c.) is the *Collège de Juilly*, founded in the 17th cent. by the fathers of the Oratory. Among its alumni have been many celebrated men.

We next pass the stations of (40½ M.) *Thieux-Nantouillet*, (41½ M.) *Compans*, (43½ M.) *Mitry-Claye*, and (46½ M.) *Villeparisis*, and skirt the *Canal de l'Ourcq* (p. 201). 48 M. *Vert-Galant.* Between (49 M.) *Sevran-Livry* and (51 M.) *Aulnay-lès-Bondy*, the *Forêt de Bondy* appears on the left.

From Aulnay-lès-Bondy a branch-line runs to (12 M.) *Bondy*, on the line to Nancy; see *Baedeker's Northern France.*

54 M. *Le Bourget-Drancy.* Le Bourget, to the right, was the scene of sanguinary struggles between the French and Germans on Oct. 28-30th and Dec. 24th, 1870, in which the former were repulsed. A monument to the French soldiers has been erected. We here cross the Ligne de Grande-Ceinture. — 55 M. *Le Pont Blanc.* — 56 M. *Aubervilliers-la-Courneuve.* Aubervilliers, an uninteresting village to the right, is connected with Paris by a tramway (see Appx.). Its

church was destroyed by fire in April, 1900. — To the right of ($56^1/_2$ M.) *Aubervilliers-Rue-St-Denis* appears St. Denis (p. 334). — At (57 M.) *Pont de Soissons*, we join the main Ligne du Nord. — 58 M. *La Plaine-St-Denis*. Then the station of *La Chapelle-Nord-Ceinture*.

60 M. *Paris* (Gare du Nord, pp. 26, 200).

Gravé et imprimé par

Calais
E
Colonne
F
G
Cimetière du Nord
Dames de Nazareth
Hospice
St Michel
Sœurs de la Retraite
Chap. Franç.
St Pierre
Entrepôt
Hôpital
Notre Dame
Château
B A S S E
H A U T E
V I L L E
Théâtre
Temple
Mairie
Hôtel de Ville
Justice de Paix
Sous Préfect.
St Joseph
Temple Wesleyen
Craulines
Halle aux Toiles
Poste & Teleg.
Musée
St Nicolas
St Jean
Synagogue
Arrière Port
Quai de la Criée
Pont de l'Echaud
Bassin de la Marque
Chantier
Gare
R u e N a t i o n a l e
B o u l e v a r d D a u n o u
L I A N E
Usine à Gaz
St François de Sales
Marché aux Bestiaux
Abattoir
Marchandises
N.D. de St Sang
R I V.
Rue Thiers
Rue Louis Dubrau
Rue de la Paix
Rue de Calais
Rue de Boulogne
Rue de Strasbourg
Rue de Metz
Rue de Thionville
Rue de Lille
Rue de Tournai
Rue de Gravelines
Rue de Cassel
Rue de Boulogne
Rue de Thionville
Rue de Metz
Rue de Strasbourg

ROUTES FROM LONDON TO PARIS.†

23. By Folkestone, Boulogne, and Amiens.

255 M. By EXPRESS TRAINS (see advertisements in 'Bradshaw'), from Charing Cross or Cannon Street, in 8-10 hrs., average sea-passage 2¼ hrs.; fares 2*l.* 10*s.*, 1*l.* 14*s.* 8*d.*, and 1*l.* 2*s.* 9*d.* (3rd cl. by afternoon service only); return-tickets valid for one month 4*l.* 7*s.* 10*d.*, 3*l.* 3*s.*, and 1*l.* 17*s.* 5*d.* Passengers with single tickets may break their journey at the principal stations, and spend seven days on the route. Registered luggage is not examined before arrival at Paris.

By *Steamboat from London to Boulogne* (see 'Bradshaw'). *Bennett Steamship Co.*, thrice weekly, in 9-10 hrs. (6 hrs'. river-passage); fare 10*s.*, return 17*s.* 10*d.*; *New Palace Steamers Co.*, four times weekly during the season; return-fares 13*s.* 6*d.*, 11*s.* 6*d.* This route is pleasant in favourable weather; but the trains from Boulogne to Paris (p. 384) do not correspond with the steamers.

Boulogne-sur-Mer. — **Hotels.** Near the baths: HÔTEL DES BAINS DE MER (Pl. a; D, 1); SOUTH-EASTERN HOTEL (Pl. à; D, 1); DE LA PLAGE (Pl. â; D, 1); DE LA MARINE (Pl. b; D, 2), all in the Boul. Ste-Beuve; DE FOLKESTONE (Pl. c; D, 2), DE PARIS (Pl. d; D, 2), WINDSOR (Pl. e; D, 2), Quai Gambetta (Nos 74, 66, & 62). In the town: HÔTEL DES BAINS ET DE BELLEVUE (Pl. f; E, 3), Quai Gambetta and Rue Victor-Hugo; MEURICE ET DE L'UNIVERS (Pl. i, h; E, 2, 3), CONTINENTAL (Pl. m; E, 3), Rue Victor-Hugo (Nos. 26, 35); BRITISH HOTEL (Pl. l; E 3), Rue Faidherbe 27; DU LOUVRE (Pl. n; D, 3), near the station R., L., & A. at these 2½-7½, déj. 2½-4½, D. 3-7, pens. 8-20 fr., wine generally extra. — There are also numerous *maisons meublées*, *pensions*, and furnished apartments.

Restaurants. *Casino* (déj. 4, D. 5 fr.); *Hôtel de Flandre*, Quai Gambetta 52 (déj. 2, D. 2½ fr.); *Hôtel du Port*, Quai Gambetta 34 (déj. 2½, D. 3 fr.); also at most of the above-named hotels and at the railway-stations.

Cafés. *Grand Café de Boulogne*, *Continental*, Rue Adolphe-Thiers 63 and 53; others in the Rue Monsigny and elsewhere.

Cabs. From 6 a.m. to midnight, per drive 1½ fr., per hour 2 fr.; from midnight to 6 a.m. 2 fr. and 2½ fr.; outside the town, per hr. 2½ fr.

Tramway to the Etablissement de Bains from the Place Dalton (Pl. F, 3), 15 c.; from the Coin-Menteur (Pl. E, 3), 10 c.

Casino. Admission per day 1 fr., week 10, fortnight 17, month 29 fr.; double tickets 19, 32, or 54 fr. Adm. to *Theatre*, 4 fr. See the gratuitous 'Guide Programme'.

Baths. *Sea Baths* 1 fr., including machine and towels; subscription for 12 baths 9 fr.; at the Ecole de Natation (enclosed basins) 50 c. and 5 fr. 50 c.; *Hot Baths* 1 fr.

Post and Telegraph Offices, Rue du Pot-d'Etain 12 (Pl. E, 3).

British Vice-Consul, *H. F. Farmer, Esq.*, Rue Wissocq 14. — **American Agent**, *William Hale*, Rue de la Gare 8. — **Bankers**, *Adam & Co.*, Rue Victor-Hugo 6 (also Lloyd's agents). — *Merriden's Library*, Rue Victor-Hugo 60.

English Churches in the Rue du Temple, Rue de la Lampe, and Rue des Vieillards. — *New Wesleyan Methodist Church*, 70 Grande Rue.

† For farther details, see *Baedeker's Northern France*.

Boulogne-sur-Mer, so called to distinguish it from Boulogne-sur-Seine near Paris, the *Bononia* (?) or *Gessoriacum* of the Romans, is an important seaport and the largest town in the Département Pas-de-Calais, situated at the mouth of the *Liane*, with a population of 46,800, of whom over 1000 are permanent English residents. Its numerous schools enjoy a high reputation. The town is divided into the *Haute-Ville*, or old town, on the height to the E., and the much larger *Basse-Ville*, including the harbour. The part of the Basse-Ville on the left or W. bank of the Liane is known as *Capécure*.

The *Harbour*, especially the E. part near the *Douane* (Pl. D, 2), presents a very busy scene. Boulogne stands next to Marseilles, Havre, and Bordeaux among the seaports of France. Its commercial importance is increasing, and in 1879 extensive operations were begun with the view of enlarging the port, but their completion has been deferred owing to lack of funds. Vessels are now able to enter and clear at low water. The *West Pier* stretches into the sea for a distance of 765 yds.

The *Gare Maritime* (Pl. D, 2), on the quay of the Folkestone steamers, is connected with the *Grande Gare*, or principal railway station (Pl. D, E, 4), by a short branch-line. On the right bank of the Liane, immediately beyond the *Pont Marguet* (Pl. E, 3), is a bronze statue, by Lafrance, of *Frédéric Sauvage*, who is regarded by the French as the inventor of the screw-propeller. Thence the *Quai Gambetta* runs to the N. to the *Halle* (Pl. E, 3) and the *Douane* (Pl. D, 2). Near the Halle is a statue of *Jenner*, the discoverer of vaccination, by Eug. Paul.

The *Fish Market* is held early in the morning in the Halle. The fishermen and their families occupy a separate quarter, *La Beurrière*, on the W. side of the town, and form one-tenth of the population. They partly adhere to the picturesque costume of their ancestors, and differ somewhat in character and customs from the other inhabitants of the town.

The *Etablissement de Bains*, with its *Garden* and handsome *Casino* (Pl. D, 1, 2), lies farther to the E. Adm., see p. 381. The garden is always open to visitors, but non-subscribers pay 20 c. for admission on concert-days. — Between the shadeless beech and the cliffs runs the *Boulevard Sainte-Beuve* (Pl. D, 1, 2), named in honour of the famous critic (1819-55), who was a native of Boulogne.

The *East Pier*, or *Jetée de l'Est* (Pl. B, C, 1, 2), which extends 650 yds. into the sea, is a favourite evening-promenade. — On the cliff is the ruined *Tour d'Ordre* ('Turris Ardens'; Pl. D, 1), a Roman beacon tower built under Caligula in 40 A. D.

We now return to visit the town. The *Rue Victor-Hugo* (Pl. E, 3) and its continuation the *Rue Nationale* contain the principal shops. The *Rue Adolphe-Thiers*, parallel to the Rue Victor-Hugo, begins at the Place Dalton (Pl. F, 3), in which rises the church of *St. Nicholas* (17-18th cent.). The *Grande Rue* ascends from this point to the Haute-Ville.

The *Museum* (Pl. F, 3), in the Grande Rue, contains ethnograph-

ical and historical collections, some Egyptian antiquities, and a picture gallery (open in summer daily, except Tues., 11-4; in winter on Sun., Wed., Thurs., and Sat.). The *Public Library*, on the second floor, contains 55,000 vols. and some interesting MSS. (open daily, except Frid., 10-4).

At the top of the Grande Rue, on the left, is the *Sous-Préfecture* (Pl. F, 3), in front of which is a colossal bust of Henri II., by *David*, commemorating the restoration of the town to France by the English in the reign of that monarch (1550). In the *Boulevard Mariette*, farther on (Pl. G, 2), stands a bronze statue of *Mariette Bey*, the eminent Egyptologist, who was a native of Boulogne (1821-81). A little to the N. is a public park known as *Les Tintelleries* (Pl. F, 2; concerts in summer). Close by is the *Boulogne-Tintelleries Station* (p. 388) on the railway to Calais.

The Haute-Ville (Pl. F, G, 2, 3), enclosed by ramparts (13th cent.), is entered by three gateways: the *Porte des Dunes*, the *Porte de Calais*, and the picturesque *Porte Gayole*. The *Hôtel de Ville* (Pl. G, 3) was erected in 1734 on the site of an ancient castle, where the crusader Godfrey de Bouillon was born in 1065.

The church of *Notre-Dame* (Pl. G, 2), a building in the degraded Italian style, erected in 1827-66, occupies the site of a Gothic church which was destroyed in 1793. Handsome high-altar in mosaic work, and richly ornamented Lady Chapel. Curious crypt (adm. 1 fr.). The lantern which surmounts the dome is crowned with a colossal statue of the Virgin, which forms the most conspicuous point in the whole town. Extensive *View, comprising the 'dunes', the plateau traversed by the railway to Calais, in the foreground Napoleon's Column, and in the distance, in clear weather, the white cliffs of the English coast. The entrance to the staircase is by a door to the right, at the S. portal (adm. 1 fr.).

The *Château* (Pl. G, 2), in which Louis Napoleon was confined after the attempted insurrection of 1840, is the ancient citadel of Boulogne, and dates from the 13th century. It is now converted into barracks (no admission).

The *Cemetery* of the Haute-Ville (beyond Pl. G, 2) contains the graves of *Sir Harris Nicolas*, *Basil Montague*, and numerous other Englishmen.

In 1804 Napoleon I. assembled an army of 172,000 infantry and 9000 cavalry on the table-land to the N. of Boulogne, under the command of Marshals Soult, Ney, Davoust and Victor, and collected in the harbour a flotilla of 2413 craft of various dimensions, for the purpose of invading England and establishing a republic there. The troops were admirably drilled, and only awaited the arrival of the fleets from Antwerp, Brest, Cadiz, and the harbours of the Mediterranean, which had been in the course of formation for several years for this express purpose. Their union was prevented by the British fleet under Sir Robert Calder; and the victory of Nelson at Trafalgar, on 22nd Oct., 1805, completed the discomfiture of the undertaking.

Napoleon's Column, or the *Colonne de la Grande-Armée*, a Doric column, 172 ft. in height, constructed by Marquise, situated 2 M. from Boulogne on

the road to Calais (comp. Pl. G, 1), was founded in 1804 to commemorate the expedition against England, the first stone being laid by Marshal Soult in the presence of the whole army. The first empire left the monument unfinished, and in 1821 Louis XVIII. caused the work to be resumed, intending that the column should commemorate the restoration of the Bourbons; but it was not completed till 1841, when its original destination was revived. The summit is occupied by a statue of the emperor, one of *Bosio's* finest works. The pedestal is adorned with reliefs in bronze, representing emblems of war. The view from the top resembles that commanded by the dome of Notre-Dame (custodian 1/2 fr.).

From Boulogne to Paris.

159 M. Chemin de Fer du Nord. Express in 3¼-3¾, other trains in 6-7½ hrs. (fares 28 fr. 45, 19 fr. 20, 12 fr. 50 c.).

Quitting the handsome station of Boulogne, the train traverses the valley of the Liane. At (1¼ M.) *Outreau* the line from the Grande Gare joins that from Boulogne-Tintelleries (p. 383). The country soon becomes flat and uninteresting. Several large cement-works are passed. 3 M. *Pont-de-Briques;* 5½ M. *Hesdigneul* (junction for St. Omer).

Beyond (17½ M.) *Etaples* the train crosses the *Baie de la Canche* by a viaduct. 20½ M. *St. Josse;* 32½ M. *Rang du Fliers-Verton,* the station for the (4 M.) small sea-bathing place of *Berck;* 28 M. *Conchil-le-Temple;* 34 M. *Rue.* — 40½ M. *Noyelles* is situated in the midst of a dreary expanse of sand. In the vicinity the *Somme* was crossed by Edward III. before the battle of Crécy in 1346.

Branch-line to the right to (8½ M.) *Cayeux,* viâ (4 M.) *St. Valéry-sur-Somme,* whence William the Conqueror set out for England in 1066. Another branch-line runs to (5 M.) *Le Crotoy.*

49 M. **Abbeville** *(Hôt. de France; Hôt. de la Tête-de-Boeuf; *Hôt. de la Gare)* is a cloth-manufacturing town, with 19,670 inhab., on the Somme, and connected with the sea by means of a canal. The principal building is the Gothic *Church of St. Wolfram,* founded in the 15th century. The Flamboyant portal of the *Church of St. Gilles* is also interesting. The *Musée Boucher-de-Perthes* contains prehistoric antiquities, old furniture, china, and a few pictures, while the *Musée d'Abbeville et du Ponthieu* has objects of natural history, paintings, and antiquities. In the Place St. Pierre is a bronze statue of *Lesueur,* the composer (1760-1837), by Rochet; and the Place Courbet is embellished with a fine statue, by Falguière and Mercié, of *Admiral Courbet* (1819-85), who was born at Abbeville.

From Abbeville branch-lines run to (58½ M.) *Béthune,* viâ *St. Riquier;* to (19 M.) *Domqueurre-sur-Authie,* viâ *Crécy-en-Ponthieu;* and to (28 M.) *Eu;* see *Baedeker's Northern France.*

The scenery becomes more picturesque as the train ascends the fertile valley of the Somme. — 54½ M. *Pont-Remy.* — From (59½ M.) *Longpré* branch-lines diverge to *Le Tréport* and *Canaples.* — 64 M. *Hangest;* 68½ M. *Picquigny,* with the ruins of a stronghold of the 16th cent.; 71½ M. *Ailly-sur-Somme;* 72½ M. *Dreuil;* 75½ M. *St. Roch.* — The train now threads two short tunnels.

AMIENS
1 : 15,300
0 50 100 200 300 400 500
Mètres
A
B
C
1
2
3
4
5
Montières
Boulogne
Hippodrome
Rouen, Beauvais
Cimde la Madeleine
Faubourg
Grande Rue St Maurice
St Maurice
Somme
Rue Basse
Rue
Quai
R. du Parc
R. Rob. le Coq
R. Jacquard
R. Pont de Metz
R. de la Porte Paris
St Firmin
Petite Hotoie
Av. Louis Blanc
Rue Fg de la Hotoie
Marché
Promenade
Bassin
de la Hotoie
Rue Chauvelin
St Roch
Prison de Bicêtre
R. de Bicêtre
R. du Demi Lune
Rue de l'Abbaye
Cité Ouvrière
Champ de Courses ou Hippodrome
Petit St Roch
Tribunes
Allée des Soupirs
Chemin de Montgrimont
R. Beauvaisis
R. Lefebvre
R. des Premonts
Boulevard Thierry
Rue
Boulevard
Place et Gare St Roch
Gare aux Marchandises
R. Bruno d'Agay
Usine à Gaz
Rue Chaussées
Rue Lecouvé
Rue Denfert Rochereau
Cercle des Officiers
Casernes
Boulevard du Général Vaux
R. Basilique
Chemin des Meuniers
Ch. des Bœufs
Chemin au Port
Boulevard de Strasbourg
R. Chauvy
R. Robin Briant
Avenue
Rue Bernard
Route
Chemin Petit St Jean
La Selle
Rue Colbert
R. Vast
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76½ M. **Amiens.** — **Hotels.** Hôtel de l'Univers (Pl. a; G. 4), du Rhin (Pl. b; G, 4), Rue Noyon and Place St. Denis, R. 3-7 fr.; de France et d'Angleterre (Pl. c; E, F, 4), Rue de la Republique 9, nearer the centre of the town, R. 2½-5 fr.; Ecu de France (Pl. f; G, 4). Rue de Noyon, R. from 2½ fr.; de Paris (Pl. d; G, 4), Rue de Noyon, pens. 7½ fr., incl. wine; Boissy (Pl. g; E, 3), Rue Ste. Marguerite; du Commerce (Pl. e; F, 4), Rue des Jacobins; de la Paix (Pl. h; E, 4), de Rouen (Pl. i; E, 4), Rue Duméril 17 and 42; Croix Blanche, Rue de Beauvais 44 (Pl. E, 4).

Cafés. *Dufourmantelle*, Rue des Trois-Cailloux 34, and others in the same street.

Cabs. For 1-2 pers., per drive 75 c., per hr. 1½ fr.; 3-4 pers. 1 fr. and 2 fr.; each ¼ hr. extra 50 c.

Amiens, the ancient capital of Picardy, now that of the Department of the Somme, with 88,730 inhab., and one of the principal manufacturing towns in France, is situated on the *Somme* and its affluents the *Arve* and the *Selle*. These streams form numerous canals in the lower part of the town, the industrial quarter. The principal manufactures are linen, woollen stuffs, silk thread, cashmeres, and velvet. The central part of the town is surrounded by handsome boulevards on the site of the former fortifications, of which the *Citadel* (Pl. E, 1) is the only relic. In 1802 the Peace of Amiens between France and England was concluded here. On 20th Nov., 1870, the Prussians defeated the French near Amiens, and entered the town on the following day.

The exit from the station is in the boulevards, opposite the Rue de Noyon, which we follow to the Place St. Denis (Pl. F, G, 4), embellished with a bronze statue of *Ducange*, the eminent philologist (born at Amiens in 1610; d. 1688). The Rue Victor-Hugo leads hence to the right, passing the modern *Palais de Justice*, to the —

*Cathedral (Pl. F, 3), one of the most imposing Gothic churches in Europe, erected in 1220-1288 by the architects *Robert de Luzarches*, *Thomas de Cormont*, and his son *Renault*. Length 470 ft., length of transept 213 ft., width of nave 144 ft. The heaviness of the building is insufficiently relieved by the lofty spire over the transept, 392 ft. in height, or 145 ft. above the roof, re-erected in 1529. The two uncompleted towers of the W. façade belong to the 13th and 15th cent., the former being 181 ft., the latter 210 ft. in height, but like the central spire they are too small for the edifice. The principal W. portal, one of the finest parts of the building, was completed towards the end of the 14th century.

The *Façade contains three lofty recessed porches, richly adorned with reliefs and statues. The '*Beau Dieu d Amiens*' is an admirable figure of the Saviour which separates the doors of the central portal. Above the portals are a handsome gallery, niches containing twenty-two colossal statues of kings of Judah, a magnificent rose-window 38 ft. in diameter, and still higher a gallery connecting the towers.

The *Interior consists of nave, transept, aisles, and choir, all flanked with chapels. The nave rises to the very unusual height of 147 ft., being surpassed in this respect by the cathedral of Beauvais alone. The vaulting is borne by 126 remarkably bold columns, tapering towards the top. The stained glass in the rose-windows, triforium, and choir is ancient. The organ-loft dates from 1425, but has been modernised. The

bronze *Monuments of the two bishops who founded the church, one on each side of the nave, are fine works of the 13th century. The wall of the choir is adorned with *Reliefs representing, on the N. side the history of John the Baptist, on the S. side the life of St. Firmin, sculptured in 1489 and 1530. Behind the high-altar is the '*Enfant Pleureur*', a much admired, but overrated weeping angel, by Blasset. At the entrance to the choir are large marble statues of St. Vincent de Paul and San Carlo Borromeo. The transept contains some interesting reliefs, painted and gilded (beginning of the 16th cent.).

The **Choir Stalls*, 110 in number, are fine specimens of carving executed in 1508-22. There are no fewer than 3650 figures. The subjects are mainly Scriptural, but also represent different worldly occupations.

The traveller should not neglect to visit the *Triforium*, which commands a good survey of the interior of the church, and ascend thence to the external galleries and the tower.

At the back of the church rises a statue in bronze of *Peter the Hermit* (Pl. F, 3), or Pierre of Amiens, the promoter of the first crusade.

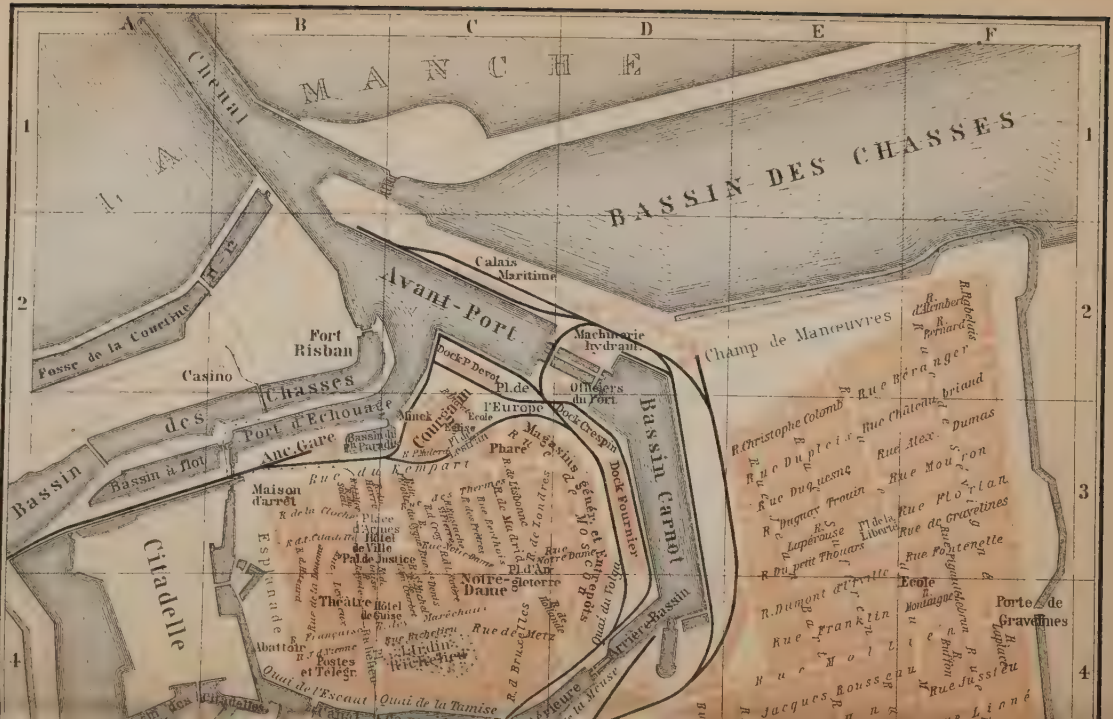
The Rue Robert-de-Luzarches leads to the S. from the cathedral to the Rue des Trois-Cailloux, with the best shops and the *Theatre* (Pl. F, 4). From the *Place Gambetta* (Pl. E, 3, 4), with a gilded clock-tower, at the E. end of the Rue des Trois-Cailloux, the Rue de la République runs to the S. to the boulevards; while the Rue Delambre leads to the N.W. to a square in which rise the *Belfry* (Pl. E, 3), an eccentric edifice of 1748 (restored in 1865), and the *Hôtel de Ville* (Pl. E, 3), lately enlarged and almost entirely rebuilt.

The **Musée de Picardie* (Pl. E, 4), in the Rue de la République, is open on Sun., Tues., & Thurs., 12 to 4 or 5 (at other times for a fee). The collections on the groundfloor include mediæval carvings; Roman antiquities (tomb-reliefs, leaden coffins, bronzes, glass); a fine mosaic found at Amiens in 1857, with interesting arrangement of colours; fayence from Nevers and Beauvais; a few Greek antiquities (statue of Diana; mosaic of Apollo); and a collection of modern sculptures. In the *Grande Salle Centrale* and on the first floor are about 250 French paintings, chiefly of the beginning of the present century (David, Gérôme, etc.). The staircase is adorned with mural paintings by *Puvis de Chavannes*. — In the same street is the *Bibliothèque Communale* (Pl. E, 4).

In a street running parallel with the Boul. du Mail, to the N., is a monument called the *Illustrations Picardes* (Pl. F, 4), consisting of a figure of Picardy, surrounded with statues and busts of eminent natives of that province. — On the W. side of the town is the pleasant *Promenade de la Hotoie* (Pl. A-C, 2, 3). The churches of *St. Germain* (Pl. E, 3) and *St. Leu* (Pl. F, 2) are Gothic structures of the 15th cent., with elegant towers.

A branch-line connects Amiens with *Rouen* (in 2-4 hrs.).

Beyond Amiens we cross the *Arve*. 79½ M. *Longueau* (buffet), junction of a line to *Arras (Lille)*. Near (82½ M.) *Boves* is a ruined château in which Henri IV. often resided with the beautiful Gabrielle d'Estrées. Fine view of the valley of the *Noye*. — 89 M. *Ailly-sur-Noye*. — 93½ M. *La Faloise*. At the village of *Folleville*,


A
B
C
D
E
F
1
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3
4
MANCHE
Chenal
BASSIN DES CHASSES
Calais Maritime
Avant-Port
Fort Risban
Casino
Chasses
Passe de la Courtine
Bassin des
Port d'Echouage
Bassin à flot
Ave Gare
Basin de Marée
Machinerie hydraul.
Officers du Port
Dock P. Devot
Pl. de l'Europe
Dock Crespin
Bassin Carré
Magasins généraux
Dock Fournier
Phare
Courgain
Eglise
Ecole
Maison d'arrêt
Rue du Rempart
Place d'Armes
Hôtel de Ville
Pal. de Justice
Théatre
Hôtel de Guise
Notre-Dame
Pl. d'Angleterre
Rue de Metz
Rue de Calais
Rue de Boulogne
Rue de Lille
Rue de Richelieu
Abattoir
Postes et Telegr.
Quai du Vollgat
Quai de l'Escaut
Quai de la Tamise
Quai de la Meuse
Arrière-Bassin
Citadelle
Champ de Manœuvres
Rue Béranger
Rue Chateaubriand
Rue Alex. Dumas
Rue Mouron
Rue Pluvian
Rue de Gravelines
Rue Lapérouse
Rue Duquesne
Rue Duguay Trouin
Rue Christophe Colomb
Rue Dupleix
Rue Pottenelle
Rue Montaigne
Ecole
Porte de Gravelines
Rue Franklin
Rue Jacques Rousseau
Rue Jussieu
Rue Linné
Rue Buffon
Rue Molière
Rue Corneille
Rue Racine
Rue Bernardin de St Pierre
Rue Bossuet
Rue Fénelon
Rue Rabelais
Rue Pommard
Rue d'Alembert

SAINTE PIERRE
CALAIS
1:20,000
Mètres
Hospice Civil
Temple
Halle
Pl. de Vic
Pl. Clément
Eglise du Sacré Cœur
Court du Sacré Cœur
Ecole
Postes et Telegr.
Gendarmerie
Ecole de filles
Hopital Civil
Pl. de la Nation
Ecole de garçons
Usine à Gas
Ecole Supre
Hotel de Ville
Eglise St Pierre
Ecole
Porte de Boulogne
Porte des Pierrettes
Porte des Basses Communes
Gare des Fontinettes
Porte des Fontinettes
Porte de Lille
Porte de Marck
Porte de St Omer
Canal de Marck
Canal des Pierrettes
Halte St Pierre
Dunkerque
Boulogne
Guines
Arras
Lille
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$13/4$ M. to the S.E., are the ruins of a château, and a late-Gothic church containing a monument by Ant. della Porta. — From ($99\frac{1}{2}$ M.) *Breteuil-Gare* a branch-line leads to the ($41/2$ M.) small town of *Breteuil* (3100 inhab.).

104 M. *St. Just-en-Chaussée*, the centre of a hosiery-manufacturing district, and the junction of lines to Beauvais and *Douai*.

$117\frac{1}{2}$ M. **Clermont de l'Oise** (*Hôtel St. André*, well spoken of), a town with 5730 inhab., pleasantly situated on a hill, is commanded by an ancient castle now used as a prison for women. The church of *St. Samson*, of the 14th and 16th cent., has recently been restored. The *Hôtel de Ville*, built in 1320 and restored in 1887, is said to be the oldest in the N. of France. The country here is well-peopled and picturesque. Branch-lines to Compiègne and to Beauvais.

$122\frac{1}{2}$ M. *Liancourt-sous-Clermont* (Hôt. du Chemin-de-Fer-du-Nord), a manufacturing town with 4170 inhab., contains the ruined château (17th cent.) of the dukes of Rochefoucauld-Liancourt and a *Statue of Duke Frédéric Alexandre* (1747-1827), distinguished for his philanthropy and his encouragement of agriculture. The church contains two good marble monuments.

127 M. *Creil*, beyond which the train skirts the *Oise*. Large porcelain-factory on an island in the river.

From Creil to (159 M.) Paris, see R. 22.

24. By Dover, Calais, and Amiens.

283 M. By Express (see 'Bradshaw'), starting from Charing Cross, Cannon Street, Victoria, Holborn Viaduct, and St. Paul's stations, in $7\frac{1}{2}$-10 hrs.; sea-passage $1\frac{1}{4}$-$13/4$ hr.; fare *2l.* 16*s.* 2*d.*, *1l.* 19*s.* 2*d.*, and *1l.* 5*s.* 6*d.* (3rd cl. by night service only); tickets available for seven days, with option of halting at Dover, Calais, and Amiens; return-tickets, valid for one month, *4l.* 14*s.* 9*d.*, *3l.* 8*s.* 10*d.*, and *2l.* — Luggage should be registered before leaving England, to avoid examination at Calais.

Calais. — **Hotels.** Grand-Hôtel, Place Richelieu (Pl. B, 4); Terminus, at the Gare Maritime (Pl. C, 2); Buffet-Hôtel, at the Central Station (Pl. B, 5); de Flandre, Rue Leveux (Pl. B, 4); Dessin, Rue Amiral Courbet 5 (Pl. C, 3); Sauvage; Hôtel du Commerce; de Londres, Rue de la Cloche 7. — **Cafés:** *Bellevue*, *de France*, *du Globe*, Place d'Armes; *Grand Café*, corner of the Boul. Jacquart and the Rue Lafayette. — *Sea-Bathing:* to the N. of the Bassin de Retenue.

Cabs. For 1-2 pers., per drive 90 c., per hr. $1\frac{1}{2}$ fr.; 3 pers. 1 fr. 20 c., 2 fr.; 4 pers. 1 fr. 60 c., 2 fr. 50 c.; double fare after 11 p.m.

British Consul, *C. A. Payton, Esq.*; Vice-consul. *E. H. Blomefield, Esq.* (also Lloyd's agent). — **United States Consul**, *James B. Milner, Esq.*

English Church, Rue du Moulin-Brulé. — *Wesleyan Chapel*, Rue du Temple.

Calais, a town with 56,940 inhab., including *St. Pierre-lès-Calais*, and a fortress of the first class, derives its chief importance from its harbour and its traffic with England, to which it is the nearest port on the French coast. Dover is 18 M. distant. About 260,000 travellers pass through the town annually. The 1500 English residents are chiefly engaged in the extensive tulle-manufactories.

The *Harbour*, which is accessible at all states of the tide, has been doubled in size by extensive new works, recently completed at a cost of 2,400,000*l.* The *Old Harbour*, with the former railway-station, lies nearest to the Place d'Armes; the imposing **New Harbour* farther to the E. The new *Gare Maritime* (Pl. C, 2), where passengers from England find the train for Paris waiting, is situated on the N E. side of the *Avant-Port* (Pl. B, C, 2), and is connected by a short branch-line, skirting the new harbour, with the *Gare Centrale* (see below).

The old *Hôtel de Ville* (Pl. B, C, 3), in the Place d'Armes, the handsomest edifice in the town, was erected in 1740 on the site of an earlier building of which the tower still remains (15th cent.). It is adorned with busts of the *Duc de Guise*, 'libérateur de Calais en 1558', and *Richelieu*, the founder of the citadel in 1634. — The church of *Notre-Dame*, on the E. side of the town, dating from the 12th and (chiefly) 14th cent., has been modernised. The handsome marble altar, an Assumption by *Seghers* (1628), and a Descent from the Cross by *Rubens* (?) may be inspected.

At the end of the Rue de Guise, leading S. from the Place d'Armes, is the *Hôtel de Guise* (Pl. B, C, 4), in the English Tudor style, originally founded by Edward III. as a guildhouse for the wool-staplers.

The *Gare Centrale* (Pl. B, 5) lies between Calais proper and St. Pierre. Near it, on the St. Pierre side, are a pretty *Park* and the *Place Centrale* (Pl. C, 5).

St. Pierre-lès-Calais is the industrial and commercial part of Calais. Its prosperity is due chiefly to its extensive manufacture of tulle, an industry which was introduced from Nottingham in 1818. The *Church of St. Pierre* (Pl. D, 7), built in 1862-70, and the *Hôtel de Ville* are both situated in the Place Crèvecœur.

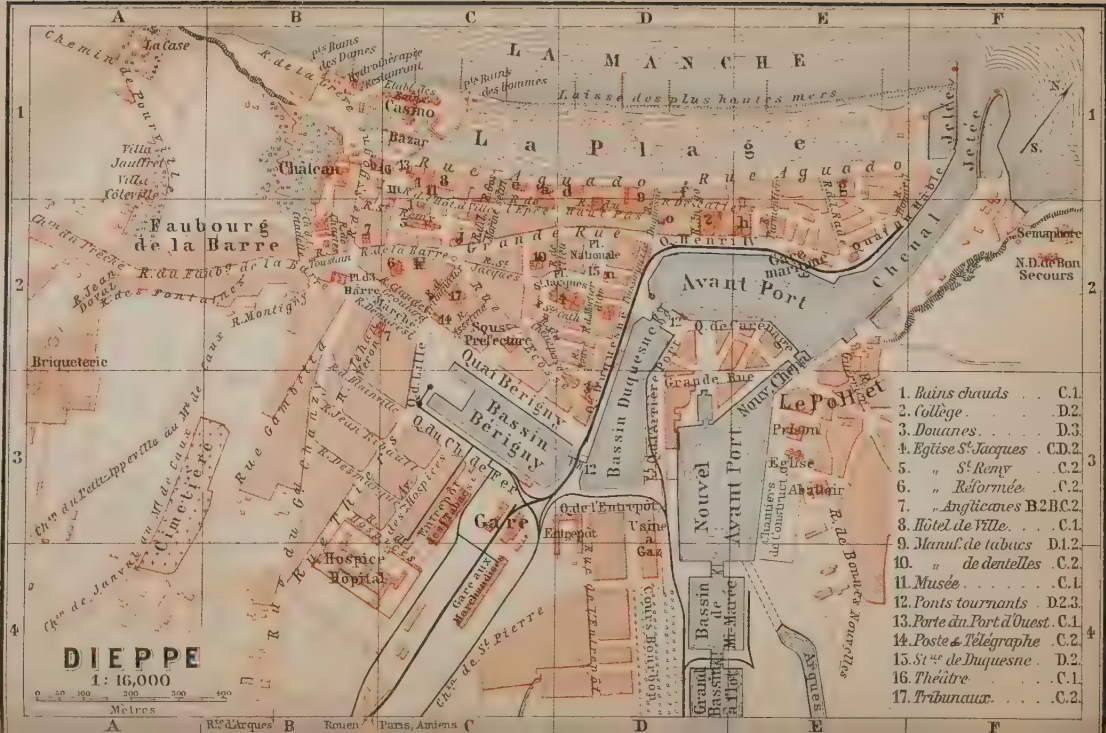
From Calais to Boulogne. — 1¾ M. *Calais-Ville* (central station, see above); 3 M. *Fontinettes*, still within the new fortifications of Calais. 5 M. *Frethun;* 11¾ M. *Caffiers.* — 17 M. *Marquise*, a small town with marble quarries, is 7 M. from *Cap Gris Nez*, the nearest point to the English coast, and the proposed starting-point of the submarine tunnel between France and England.

26 M. *Boulogne*, and thence to Paris, see R. 23.

The express trains from Calais to Paris do not enter Boulogne itself, but touch at the suburban station of (25 M.) *Boulogne-Tintelleries* (p. 383).

25. By Newhaven, Dieppe, and Rouen.

248 M. By Express from Victoria and London Bridge stations (see 'Bradshaw') in 9 (day-service) or 10 hrs. (night-service); single tickets, available for seven days, 34*s.* 7*d.*, 25*s.* 7*d.*, 18*s.* 7*d.*; return-tickets, available for one month, 58*s.* 3*d.*, 42*s.* 3*d.*, 33*s.* 3*d.*, available for 2 months, 63*s.* 9*d.*, 46*s.* 1*d.*, 36*s.* 3*d.*; sea-passage 3½-4½ hours. Luggage should be registered at London or Newhaven in order to avoid examination at Dieppe; in returning, luggage registered to London is examined at Newhaven. This route from London to Paris, the shortest in actual mileage though not in time, is also one of the cheapest and most interesting.


DIEPPE
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Mètres
LA MANCHE
La Plage
Laisse des plus hautes mers
Faubourg de la Barre
Château
Casino
Bazar
Avant Port
Nouvel Avant Port
Le Pollet
Bassin Duquesne
Bassin Berigny
Quai Berigny
Gare
Hospice
Hôpital
Cimetière
Jetée
Semaphore
N.D. de Bon Secours
Briqueterie
Sous Préfecture
Grande Rue
Rue Aguado
Rue de la Barre
Rue de la Gare
Rue Gambetta
Rue du Faubg de la Barre
Bassin de Mi-Marée
Grand Bassin à Flot
Rue d'Arques
Rouen
Paris, Amiens
1. Bains chauds . . C.1.
2. Collège . . . D.2.
3. Douanes . . . D.3.
4. Eglise St. Jacques . C.D.2.
5. „ St. Remy . C.2.
6. „ Réformée . C.2.
7. „ Anglicanes B.2.B.C.2.
8. Hôtel de Ville . . . C.1.
9. Manuf. de tabacs D.1.2.
10. „ de dentelles . C.2.
11. Musée . . . . . C.1.
12. Ponts tournants . D.2.3.
13. Porte du Port d'Ouest . C.1.
14. Poste de Télégraphe . C.2.
15. Stue de Duquesne . D.2.
16. Théâtre . . . C.1.
17. Tribunaux. . . . C.2.

Dieppe. — **Hotels.** Hôtel Royal (Pl. a; C, 1), Grand Hôtel Français (Pl. b; B, 1), Grand Hôtel Métropole et des Bains (Pl. d; D, 1), des Etrangers (Pl. f; D, 1), Grand Hôtel (Pl. g; E, 1), all in the Rue Aguado, facing the sea (R. from about 4, déj. 4-5, D. 5-6 fr.). — *Hôtel de Paris (Pl. m; C, 1). Place de Camille Saint-Saens, opposite the Casino; d'Albion et du Terminus (Pl. h; E, 2), Quai Henri IV., opposite the steamboat-wharf; de la Paix (Pl. j; C, 2), Grande Rue 212; Chariot d'Or (Pl. k; C, 2), Rue de la Barre; des Familles (Pl. l; C, 2), Rue de l'Hôtel-de-Ville 29. — Hôt. du Globe et Victoria (Pl. o; D, 2), Rue Duquesne 8; du Commerce (Pl. n; D, 2), Place Nationale; du Rhin et de Newhaven (Pl. e; C, 1), Rue Aguado; Soleil d'Or, Rue Gambetta 4. — Travellers are recommended to ascertain the prices beforehand. — *Furnished Apartments* are also easily found in the Rue Aguado.

Restaurants. *Café-Restaurant du Casino*, on the beach, see below (déj. 4, D. 5 fr.); *Au Faisan Doré*, Grande Rue 74 (déj. 2, D. 2½ fr.); *Hôtel des Arcades*, Arcades de la Bourse, déj. 1¾, D. 2 fr. *Buffet*, at the Gare Maritime.

Cafés. *Café Suisse*, Grande Rue 1, and in the Arcades; *Café de Rouen*, *Café des Tribunaux*, both at the other end of the Grande Rue.

Cabs with seats for two pers. 1¼ fr. per drive (after midnight 2½ fr.), 1¾ or 3½ fr. per hr.; with four seats 1½-3 and 2-4 fr. respectively.

Baths. *Sea-Bath*, including tent and foot-bath, 75 c. *Hot Bath*, fresh water 1, with towels, etc., 1½ fr.; salt water, 1½, with towels, etc., 2¼ fr.

British Vice-Consul, *H. W. Lee-Jortin, Esq.*, Rue du Faubourg-de-la Barre 2. — **United States Consular Agent,** *M. R. Bourgeois*, Quai de Lille 8. — **Lloyd's Agent,** *M. R. Delarue-Lebon.*

English Churches in the Rue Asseline and the Rue de la Barre.

The *Carved Ivory* and *Lace* of Dieppe are specialties of the place.

Dieppe, with 22,440 inhab., is situated in a valley formed by two ranges of lofty white chalk-cliffs, at the mouth of the *Arques*, which forms a harbour capable of containing vessels of considerable size. In spite of the vicinity of Havre, Dieppe still carries on a considerable trade in coals with England and in timber with Norway and Sweden. Fish is, however, the staple commodity of the place. Dieppe is also a fashionable watering-place, being annually visited by numerous English, as well as French families.

The *Gare Maritime* (Pl. E, 2) and the *Steamboat Quays* are on the N. side of the *Avant Port*, or outer harbour. To the S.W., beyond the *Bassins Duquesne* and *Bérigny*, lies the *Central Station* (Pl. C, 3); and to the E., between the Bassin Duquesne, and the suburb of *Le Pollet* (Pl. E, 3), inhabited by sailors and fishermen said to be of Venetian origin, are several basins opened in 1887.

Along the N. side of the town, between the sea and the Rue Aguado, in which are the principal hotels, stretches *La Plage* (Pl. C, D, E, 1), a handsome marine park or promenade, ⅔ M. long. At its W. extremity is the *Casino* or *Etablissement de Bains* (Pl. C, 1), the principal attraction for visitors, a handsome brick and glass structure replete with every convenience and including a small theatre (adm. in the forenoon 50 c., afternoon 1 fr., evening or whole day 3 fr.; less for subscribers). In front of it are placed about 200 small tents, used as dressing-rooms, from which the bathers descend into the water, accompanied by a *guide-baigneur*, if necessary. In fine weather the scene is very amusing, and novel withal to the English visitor.

On a precipitous white cliff at the W. extremity of the Plage rises the handsome *Castle* (Pl. B, 1, 2), with its massive walls, towers, and bastions, erected in 1435 as a defence against the English. In 1694, however, it was unable to resist the cannonade of the English fleet, then returning from an unsuccessful attack on Brest, and the unequal contest resulted in the total destruction of the town. The view from the castle is very extensive.

The church of *St. Remy* (Pl. 5; C, 2), not far from the castle, in a mixed style of the 16th and 17th cent., contains huge round columns and some good sculptures. — The church of *St. Jacques* (Pl. 4; C, D, 2), the patron-saint of fishermen, in the *Place Nationale*, is an interesting florid Gothic edifice dating from the 12-16th centuries. It contains numerous rich sculptures and stained-glass windows. Near the church is the *Statue of Duquesne* (Pl. 15; D, 2), erected in 1844, a celebrated admiral and native of Dieppe (d. 1687). — To the E. of the entrance to the harbour is the modern Gothic church of *Notre-Dame-de-Bon-Secours* (Pl. F, 2). The *Musée* (Pl. **11**; C, 1) contains local antiquities, a natural history collection, and a few pictures, besides a collection of art and a library recently presented by Saint-Saëns, the composer, a native of the town.

The most interesting point in the environs of Dieppe is the ruined castle of **Arques** (*Hôtel du Château; Henri IV.*, unpretending), situated 4 M. to the S. E., and memorable as the scene of a victory gained by Henri IV. over the League in 1589. The excursion may be made by train or by omnibus (there and back 2 fr.). The *View from the castle embraces the valleys of the *Arques*, the *Béthune*, and the *Eaulne*.

Other excursions may be made to *Varangeville*, *Puys*, *Cité de Limes* or *Camp de César*, and *Berneval*, all on the coast.

From Dieppe to Paris.

125 M. Railway viâ Rouen in $3^1/_2$-$6^1/_4$ hrs. (fares 18 fr. 90, 12 fr. 80, 8 fr. 30 c.). — Another line leads viâ *Neufchâtel*, *Gournay*, *Gisors*, and *Pontoise* (in $3^3/_4$-$5^3/_4$ hrs.; fares the same).

Soon after quitting Dieppe the train passes through a tunnel, upwards of 1 M. in length, and then enters the valley of the *Scie*, which it crosses 22 times. After passing several unimportant stations, it reaches (32 M.) *Malaunay* (p. 398; Engl. Ch. service by the Rouen chaplain), where the Rouen-Havre and Dieppe lines unite. From this point to Rouen the district traversed is cheerful and picturesque, abounding in cotton and other factories.

38 M. **Rouen.** — **Hotels.** Grand Hôtel d'Angleterre (Pl. a; C, D, 3, 4), Cours Boïeldieu 7-8; *Hôt. du Nord (Pl. c; C, 3), Rue de la Grosse-Horloge 91; de Paris (Pl. d; D, 4), Quai de Paris 51; *Hôt. de France (Pl. e; D, 2), Rue des Carmes 99; all these of the first class, R. $4^1/_2$-12 fr. (enquiry should be made beforehand), déj. à la carte, D. $3^1/_2$-6 fr. — *Hôtel de la Poste (Pl. f; C, 2), Rue Jeanne-d'Arc 72, R., L., & A. from 3, D. $3^1/_2$ fr. — Hôtel d'Albion (Pl. b; C, 4), Quai de la Bourse 16; du Square, Rue Jeanne d'Arc 91, pens. $6^1/_2$ fr., well spoken of; du Dauphin et d'Espagne (Pl. i; D, 3), Place de la République; de la Côte-de-Baleine (Pl. g; D, 3), Rue du Bac 18-20; Lisieux (Pl. h; D, 3), Rue de la Savonnerie 4; du Chemin-de-Fer de Dieppe (Pl. k; C, 1); Victoria (Pl. j; C, 1), Rue Verte, near the station on the right bank, unpretending.

Gravé et imprimé par

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Cimetière du Nord
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G
Pt Boulevard Beauvoisine
Boulevard Beauvoisine
Faubg Saint
Hilaire
St Hilaire
Lycée
Séminaire
Caserne
Hospice Général
Faubg Martainville
Gare du Nord
Caserne
Caserne
Place Martainville
Place et Marché St Marc
Caserne
Champ de Mars
Caserne
Côte Ste Catherine
Porte Guillaume le Lion
Avenue St Paul
St Paul
Bd Gambetta
Bd Jules Ferry
Bd de Strasbourg
Bd de Lyons la Forêt
Rue d'Amiens
Rue Martainville
Rue St Hilaire
Rue Beauvoisine
Rue de la Grosse Horloge
Rue du Mont Gargan
Cimetière du Mont Gargan
Rue Jeanne d'Arc
Rue Thiers
Rue Bouvreuil
Rue Jeanne Darc
Rue Poussin
Rue Ganterie
Rue Grand Pont
Rue Eau de Robec
Rue Impériale
Rue Centrale
Rue Bourg l'Abbé
Rue Malpalu
Rue Pavée
Rue Damiette
Rue Ecuyère
Rue Massacre
Rue Morand
Rue Neuve St Vivien
Rue St Vivien
Rue Ste Croix des Pelletiers
Rue Ste Croix des Fidèles
Rue Ste Claire
Rue Ste Marie
Rue Joyeuse
Rue Pottier
Rue Poissonnerie
Rue Ecuyère
Rue Massacre
Rue Morand
Rue Neuve St Vivien
Rue St Vivien
Rue Ste Croix des Pelletiers
Rue Ste Croix des Fidèles
Rue Ste Claire
Rue Ste Marie
Rue Joyeuse
Rue Pottier
Rue Poissonnerie
Rue Eau de Robec
Rue Impériale
Rue Centrale
Rue Bourg l'Abbé
Rue Malpalu
Rue Pavée
Rue Damiette
Rue Ganterie
Rue Grand Pont
Rue Jeanne d'Arc
Rue Thiers
Rue Bouvreuil
Rue Jeanne Darc
Rue Poussin
Rue Caron
Rue Roche
Rue Porte Cauchoise
Rue de Crosne
Rue de Fontenelle
Rue de Joyeuse
Rue Pottier
Rue de Pilley
Rue de Dalgate
Rue de Malpalu
Rue de Pharis
Rue des Capucins
Rue Cimetière de Mont Gargan
Rue de la Cigogne
Rue de la Rose
Rue des Trois Rois
Rue de Lyons la Forêt
Rue de Strasbourg
Rue Bd Jules Ferry
Rue Bd Gambetta
Rue Bd de Lyons la Forêt
Rue Bd de Strasbourg
Rue d'Amiens
Rue Martainville
Rue St Hilaire
Rue Beauvoisine
Rue de la Grosse Horloge
Rue du Mont Gargan
Cimetière du Mont Gargan

Restaurants. **Restaurant Français*, Rue Jacques-le-Lieur 10, behind the Hôtel d'Angleterre, high charges; *Pomet*, Quai de Paris 34; *Hôtel du Dauphin*, see above; *A la Porte de Paris*, Quai de Paris, déj. 2½, D. 2½ fr.; *de Paris*, Rue de la Grosse-Horloge 95 (déj. 1½, D. 1¾-2 fr.).

Cafés. *De la Bourse, Boieldieu, Victor*, in the Cours Boieldieu; *Houdard*, Quai de Paris 58; *du Commerce*, Quai de Paris. — *Brasserie-Restaurant de l'Epoque*, Rue Guillaume-le-Conquérant 11 (Pl. C, 2, 3), with a small garden

Electric Tramways traverse the principal streets and also extend to the suburbs: fares 10-50 c.

Cabs. Per drive, 1½ fr., per hour 2 fr.; at night (12-6 a.m.) 2½ or 3 fr. — Each trunk 20 c.

Steamboats to *La Bouille* (80 c., 60 c.), *Oissel* (40 c.), *Dieppedale* (30 c.), to *Honfleur* and *Le Havre* (7 hrs.; 6 fr., 4 fr.), etc.

Post and Telegraph Offices, Rue Jeanne d'Arc 45 (Pl. C, 2).

British Consul, *Montague E. Loftus, Esq.* — **American Vice-Consul**, *M. Dellepiane.* — **Lloyd's Agent**, *John Davis Wake.*

English Church Service in *All Saints' Church*, Ile Lacroix, by the stone bridge. *Wesleyan Church* in the Rue Grand Pont.

Rouen, the Roman *Rotomagus*, formerly the capital of Normandy, now that of the Department of Seine-Inférieure, with 113,200 inhab., exclusive of the suburbs, is a very important cotton manufacturing place, sometimes not very aptly called the Manchester of France. It is the richest of French cities in mediæval architecture, though within the last forty years the construction of handsome streets like those of Paris has swept away most of the quaint old houses that abounded in the former crooked and picturesque but not very healthy streets. The old walls of the town, which bade defiance to Henry V. of England in 1415 and to Henri IV. of France in 1592, have been converted into boulevards planted with trees.

Quitting the *Gare de la Rive Droite* (Pl. C, 1) we turn to the left by the Rue Verte, cross the boulevards, and enter the handsome *Rue Jeanne-d'Arc*, which runs in a straight line to the Seine. To the left is the *Tour de Jeanne d'Arc* (Pl. C, 1), the donjon of a castle which was the scene of the trial of Joan of Arc; the tower in which she was imprisoned was pulled down in 1809. — On the E. side of the *Jardin Solférino* (Pl. C, 2), farther on, is the Musée (p. 393).

The ***Palais de Justice** (Pl. C, D, 2, 3), in the late florid Gothic style, resembles the handsome town-halls of Belgium, although consisting of two stories only. The central part of the edifice and the projecting wings form an entrance-court, enclosed by a railing. The left wing, the *Salle des Procureurs* or *des Pas-Perdus*, erected in 1493, is a spacious hall with a high-pitched waggon-roof, once used as an exchange. The central part was erected six years later, for the *Cour de l'Echiquier*, the supreme tribunal of Normandy, which under Francis I. was styled 'parlement'. The assizes are now held here. The concierge lives in the right wing, a modern addition.

Returning to the Rue Jeanne-d'Arc, we descend it to the first street on the left, which leads to the *Tour de la Grosse Horloge* or *Beffroi* (Belfry; Pl. C, 3), erected in 1389 and restored in 1892. — Opposite the end of the Rue de la Grosse Horloge rises the —

****Cathedral**, or *Notre-Dame* (Pl. D, 3), the principal parts of which date from 1207-80, one of the grandest Gothic edifices in Normandy, although remarkably unsymmetrical in plan. The central portal of the **W. Façade*, towards the Place, was erected by Cardinal d'Amboise, the favourite minister of Louis XII., at the beginning of the 16th cent., and profusely decorated in the florid style. The two unfinished towers of the façade are of unequal height. The **Tour de Beurre*, the loftier and more beautiful, 252 ft. in height, derives its name from having been erected with the money paid for indulgences to eat butter during Lent. The other, the *Tour St. Romain*, is 245 ft. high; with the exception of the highest story, it dates from the 12th cent., and is thus the oldest part of the whole building. The *Central Tower*, over the crossing, is surmounted by an incongruous iron spire (since a fire in 1822), which reaches the height of 465 ft. A spiral staircase ascends to the summit (1-4 pers. 2 fr.). The two side-portals, dating from the 15th cent., are of great interest, especially that on the N., called the **Portail des Libraires* from the book-stalls that once occupied the court.

The Interior of the church (447 ft. in length; transept 177 ft. in length; nave and aisles 105 ft. in width; 92 ft. in height) is in the early pointed style, and possesses three fine rose-windows in the nave and transepts. Part of the stained glass dates from the 13th century. The first chapel on the right, in the Tour de Beurre, contains a large altar-piece, representing the Crucifixion and the Martyrdom of St. Stephen, and also several monuments of the 13th and 14th centuries. The last chapel on the S. side of the nave contains the tomb of *Rollo* (d. 927), first Duke of Normandy, and the corresponding chapel on the N. side that of his son *William, Longue-Epée* (d. 943). — From the N. transept a beautiful Gothic staircase, with open tracery, ascends to the chapter-library. — In the S. ambulatory is an ancient mutilated figure in limestone, 7 ft. in height, of *Richard Coeur-de-Lion* (d. 1199), discovered in 1838; his heart is interred below. Its original resting-place in the choir is indicated by a small marble tablet. In the N. ambulatory is a corresponding (modern) figure of Henry II. (d. 1189), who also is buried in the choir.

To the right in the beautiful **Lady Chapel* is the magnificent **Monument of Cardinal George d'Amboise* and his nephew, who was also a cardinal, by *Roland Leroux*, erected in 1525. To the left is the handsome **Monument of the Duc de Brézé* (d. 1530), grand-seneschal of Normandy, erected by his widow, the celebrated Diana of Poitiers (d. 1566), mistress of Henri II., and attributed to *Jean Cousin* and *Jean Goujon* (p. 104). — The altar-piece, an Adoration of the Shepherds, is by *Ph. de Champaigne*.

***St. Maclou** (Pl. E, 3), to the W. of the cathedral, beyond the Rue de la République, 'un diminutif de St. Ouen', as it has been called, is a very rich example of the florid Gothic style of the 15th century. The modern spire was completed in 1869. The exquisitely carved reliefs on the wooden doors are ascribed to Jean Goujon.

The Rue de la République descends to the Seine, which is here upwards of 300 yds. in breadth and separates Rouen from the suburb of *St. Sever* (Pl. C, D, E, 4, 5). The **Quays** extend along the bank for 1½ M. The *Pont Corneille* or *Pont de Pierre* (Pl. D, 4), constructed in 1829, passes over the lower end of the *Ile Lacroix*, where there is a statue of *Corneille* (p. 393), by David d'Angers. Farther down the river is the *Pont Boïeldieu* (Pl. D, 4), a handsome iron

bridge, erected in 1885-88, nearly opposite which is a statue of the composer *Boïeldieu* (d. 1834). Adjacent are the *Théâtre des Arts* (Pl. 12; D, 3, 4) and the *Bourse*, which comprizes also the *Tribunal de Commerce*. Still farther down is a '*Pont Transbordeur*', or moving bridge slung from two lofty towers.

The Rue Jeanne-d'Arc (p. 391) leads from the quay into the town, passing the church of *St. Vincent* (Pl. C, 3), a pretty Gothic building of the 16th cent., with a 17th cent. tower and fine stained-glass windows (16th cent.). Farther on is the handsome *Tour St. André* (Pl. C, 3), a relic of an old church of the 15-16th centuries.

The Rue des Ours leads to the W. from this point to the *Place de la Pucelle* (Pl. C, 3), the traditional scene of the burning of Joan of Arc in 1431. It is believed, however, that the exact spot of the execution was a little higher up, in the *Place du Vieux-Marché* (Pl. C, 3), where the *Théâtre Français* now stands. The house in which *Corneille* (1606-1684) was born is No. 4, Rue de Corneille, beyond the Place (Pl. B, 3).

The ***Hôtel du Bourgthéroulde** (Pl. C, 3), on the W. side of the Place de la Pucelle, erected at the close of the 15th cent., in the style of the Palais de Justice, is adorned with a number of reliefs, some of which represent the interview on the 'Field of the Cloth of Gold' (1520). The graceful hexagonal tower is decorated with sculptures. The building is now occupied by a bank, but the court is open to the public on week-days (on Sun. apply to the concierge).

From the Vieux Marché (see above) the Rue Guillaume le Conquérant leads back to the Rue Jeanne-d'Arc, which we follow to the N. to the Jardin Solférino. Here stands the —

Musée-Bibliothèque (Pl. C, 2), containing a collection of Italian, Dutch, and modern French pictures, besides sculptures and a ceramic collection. The Musée is open daily from 10 (on Mon. from 12) to 4 or 5; gratis on Thurs., Sun., and holidays, other days 1 fr. — The *Municipal Library* (open daily, 10-5), in the building at the back of the Musée, contains 132,000 printed vols., 3500 MSS., 2700 coins and medals, and about 2000 portraits of eminent natives of Normandy.

The adjacent church of *St. Laurent* (Pl. D, 2; 15-16th cent.), with a fine tower, has been converted into shops. The church of *St. Godard* (Pl. D, 2), behind St. Laurent, partly of the 16th cent., contains admirable modern stained-glass windows and mural paintings.

From the Musée the Rue Thiers leads to the E. to the *Place de l'Hôtel-de-Ville*. Here stands —

****St. Ouen** (Pl. D, E, 2), one of the most beautiful Gothic churches in existence, surpassing the cathedral both in extent and in excellence of style. Most of it was built in 1318-39, but the *W. Portal*, flanked by two towers 282 ft. in height, was erected during the present century. The **Tower* over the transept, 268 ft. in height, is surmounted by an octagonal open-work lantern, terminating in a gallery (*View). The N. façade has no lateral portal, but the S.

*'*Portail des Marmousets*', so called from the heads with which it is adorned, deserves minute inspection. The reliefs over the door represent the Death and Assumption of the Virgin. Above this portal is a magnificent rose-window, still higher is an arcade with six statues, and the whole is crowned with a pediment bearing a statue of *St. Ouen* (d. 678), Archbishop of Rouen.

The proportions of the interior (453 ft. in length, 84 ft. in width; transept 138 ft. in length; 106 ft. in height) are remarkably pleasing. The walls appear to be almost entirely displaced by the numerous windows, 135 in number, all filled with stained glass. The unusually lofty triforium is exceedingly beautiful. In the nave and transepts are three fine rose-windows, also filled with stained glass.

The verger (fee) shows the choir-chapels, and points out several spots which command fine views of the interior. The whole of the interior is reflected in the bénitier near the W. door. The visitor should ascend to the triforium and to the outer gallery (1 fr. each person).

At the back of the church and the adjoining Hôtel de Ville is a pleasant garden to which the public are admitted. The *Chambre aux Clercs*, a Norman tower of the 11th cent., adjoins the church on this side, and probably formed part of an earlier church.

The **Hôtel de Ville** (Pl. D, E, 2), on the N. side of the church, a building in the Italian style, was formerly part of the monastery of St. Ouen. In front of the edifice rises an *Equestrian Statue of Napoleon I.*, by Vital-Dubray.

We now ascend the Rue de la République to the N., at the top of which is the large **Fontaine Ste. Marie* (Pl. D, 1), by Falguière and Deperthes. To the left is an old convent, now containing the **Museum of Antiquities* (open daily, 10 to 4 or 5, except on Mon. and Sat.) and the *Museum of Natural History* (open daily, 10 to 4 or 5; on Mon. from 12).

The church of *St. Patrice* (Pl. C, 2), a little to the W. of the Jardin Solférino, contains magnificent stained-glass windows, some dating from the 16-17th centuries. The allegorical window at the end of the N. aisle, attributed to *Jean Cousin*, is considered the best. — *St. Gervais* (Pl. A, 1), about $^3/_4$ M. farther to the W., is a Romanesque church rebuilt in 1872-74, with a curious old crypt of the 4th century. William the Conqueror died here in 1087.

An interesting excursion may be made, either by steamer to *Eauplet* (15 c.) and thence by cable-railway (80 c. up and down), or direct from Rouen by electric tramway (50 c.), to the pilgrimage-church of *Notre-Dame-de-Bon-Secours*, or simply **Bon-Secours* as it is usually called, situated on the lofty bank of the river, 2 M. above Rouen. The interior is lavishly adorned with painting, gilding, marble, and stained glass. Beside the church is the Monument of Joan of Arc (adm. 25 c.; closed 12-1.30), which consists mainly of three elegant little Renaissance buildings by Lisch, connected by a platform. The **View* from the platform embraces the city, the course of the river for many miles above and below Rouen, and in the distance the rich and verdant pastures of Normandy.

A pleasant steamboat-excursion may be taken to *La Bouille*, a small but busy town, 12½ M. below Rouen. The *Château de Robert le Diable*, the scanty ruins of which occupy the top of a neighbouring height, affords a charming view of the wooded hills, the valley of the Seine with its white chalk hills, and in the distance Rouen with the cathedral.

From Rouen to Paris. The train passes through two long tunnels and crosses the Seine, affording a beautiful view of Rouen to the right. To the left, on the hills which rise from the river, stands the church of *Bon-Secours*. 39¼ M. *Sotteville*. From (44 M.) *Oissel* a branch-line runs to *Elbeuf* (Grand-Hôtel; Univers), 6 M. distant, a cloth-manufacturing town, with 21,400 inhabitants. Beyond Oissel the train crosses the Seine. — 48½ M. *Pont de l'Arche* (*Hôt. de Normandie), where the Seine is again crossed, above the influx of the *Eure*, is the junction of a line to *Gisors*; it possesses a fine church of the 15-16th centuries. — 56 M. *St. Pierre-du-Vauvray*, whence a branch-line diverges to *Louviers* (Hôtel du Mouton), a town of 9979 inhab. with large cloth-factories.

Another branch-line runs hence to (10 M.) **Les Andelys** *(Hôt. de Paris; Chaine d'Or; Grand Cerf)*, near which, on the right bank of the Seine, are the ruins of the castle of *Gaillard*, erected by Richard Cœur-de-Lion to command the navigation of the Seine and protect Normandy against the French monarchs. It was destroyed by Henri IV. in 1603.

The train now penetrates the chalk-hills by means of two tunnels.

The station of (64 M.) *Gaillon* (Hôt. d'Evreux) lies opposite the village of *Courcelles*. The château of Gaillon, erected in 1500, and now used as a prison, was one of the finest in Normandy, and a favourite residence of Francis I. The lofty façade has been removed to the court of the Ecole des Beaux-Arts at Paris (p. 249).

75½ M. *Vernon* (Hôtel d'Evreux), with 8288 inhab., once a strongly-fortified town, possesses a conspicuous tower, erected in 1123 by Henry I. of England. The *Church of Notre-Dame* is an interesting building of the 12-15th centuries. Branch-lines to *Gisors* and to *Pacy-sur-l'Eure* diverge here. To the left are the ruins of the castle of *Châteauneuf*, constructed by Philip Augustus.

The long tunnel between (82 M.) *Bonnières* and *Rolleboise* cuts off the wide circuit which the river describes here.

At the château of (84 M.) *Rosny*, Sully, the celebrated minister of Henri IV., was born in 1559. It was afterwards the property of the Duchesse de Berri, who resided in it from 1818 to 1830.

92½ M. **Mantes** *(Hôtel du Grand Cerf)*, a picturesque town with 8000 inhab., is surnamed '*La Jolie*'. The lofty towers of the Gothic church of **Notre-Dame*, dating from the end of the 12th cent., are conspicuous objects in the town. The portal is richly sculptured. The old tower of *St. Maclou*, 14th cent., is also interesting. It was at Mantes that William the Conqueror received by a fall from his horse the injury of which he afterwards died at Rouen (1087). — Line to Paris viâ Argenteuil, see p. 343.

The line continues to skirt the banks of the Seine, and frequently commands fine views. Several unimportant stations.

108 M. **Poissy** *(Buffet; Hôtel de Rouen)*, a town with 7000 inhab., was the birthplace of St. Louis (1215-70), who frequently styled himself 'Louis de Poissy'. Here in 1561 a conference was assembled by order of the States General, with a view to adjust the

differences between the Roman Catholic and Protestant parties. Their deliberations, however, led to no result, owing to the strong condemnation of the Calvinists by the Sorbonne. — The principal church is a fine building of the transition-style of the 12th century. Poissy is also a station on the Ligne de Grande Ceinture (p. 333).

111 M. *Achères*, in the forest of St. Germain (p. 333), the junction of the direct line to Dieppe (viâ Pontoise, p. 344). At (114 M.) *Maisons-Laffitte* (p. 344) the Seine is again crossed. Near (120 M.) *Colombes* the line recrosses the Seine. St. Germain with its palace is a conspicuous object on the hill to the right.

The Seine is crossed for the last time at *Asnières* (p. 291), where the lines to Argenteuil and Versailles diverge. The train passes *Clichy*, intersects the fortifications of Paris, and beyond a short tunnel under the Place de l'Europe reaches the Gare St. Lazare at —

125 M. **Paris.** Conveyances, see p. 1.

26. By Southampton, Havre, and Rouen.

342 M. By Railway from Waterloo Station to Southampton in 1¾-2¼ hrs. ('boat-train' at 9.50 p.m.; see advertisements in 'Bradshaw'); by Steamboat to Havre every night (except Sun.) in 7-8 hrs.; by Express from Havre to Paris in 3½ hrs. (quick trains, 4½ hrs.; ordinary trains, 6-7 hrs.). Omnibus from the quay to the station at Havre included in the fare. Single tickets, available for seven days, 33*s.* 10*d.* and 24*s.* 10*d.*; return-tickets, available for one month, 56*s.* 8*d.* and 40*s.* 8*d.* Luggage may be registered direct to Paris. — This route is pleasant in fine weather.

Le Havre. — **Hotels.** Grand Hôtel Frascati (Pl. B, 4), on the beach, far from the centre of the town, R. from 4, déj. 4, D. 5 fr.; Manor House (Pl. a; B, 4), Rue Jeanne-d'Arc 3; Continental (Pl. b; C, 4), opposite the Jetée, these three of the first class; de Bordeaux (Pl. d; C, 3), Place Gambetta; de Normandie (Pl. e.; C, 3), Rue de Paris 106; d'Angleterre (Pl. f; C, 2), Rue de Paris 124; Tortoni (Pl. g; C, 3), Place Gambetta; Richelieu (Pl. h; C, 3), Place Richelieu, near the office of the railway-omnibus; Aigle d'Or (Pl. j; C, 4), Rue de Paris 32, R. 2-5 fr.; de Dieppe, Rue de Paris 76; des Indes, Grand Quai 65; des Armes de la Ville (Pl. k; C, 4), Rue d'Estimauville 29.

Restaurants. At the *Hôt. de Bordeaux*, see above; *Tortoni*, in the Arcades of the Place Gambetta, déj. 3, D. 4 fr., incl. wine; *Hôt. de l'Aigle d'Or*, see above; *Plat d'Argent*, Place Richelieu, déj. 1¾, D. 2¼ fr., beer or cider included.

Cafés. *Tortoni*, see above; *Café de l'Hôtel Frascati*, see above; *International*, *Guillaume Tell*, Place de l'Hôtel-de-Ville; *de Paris*, Place Richelieu.

Cabs. In the town, per drive 1 fr. 25 c., per hr. 2 fr. (after midnight 2 and 3 fr.); on the heights as far as the octroi-limits, per drive 1¾, per hr. 2¼ fr. (after midnight 2½ and 3 fr.); to Ste Adresse (Le Carreau), per drive 1¾, per hr. 2¼ fr. (3 fr. at night). Trunks, 20, 30, or 50 c.

Electric Tramways in the principal streets and to the environs. — **Cable Railways** from the lower station, Rue Gustave-Flaubert (Pl. D, 1), to the upper station, Rue de la Côte 44 (fare 10 c.), and from the Rue de Normandie to the Cimetière Ste. Marie.

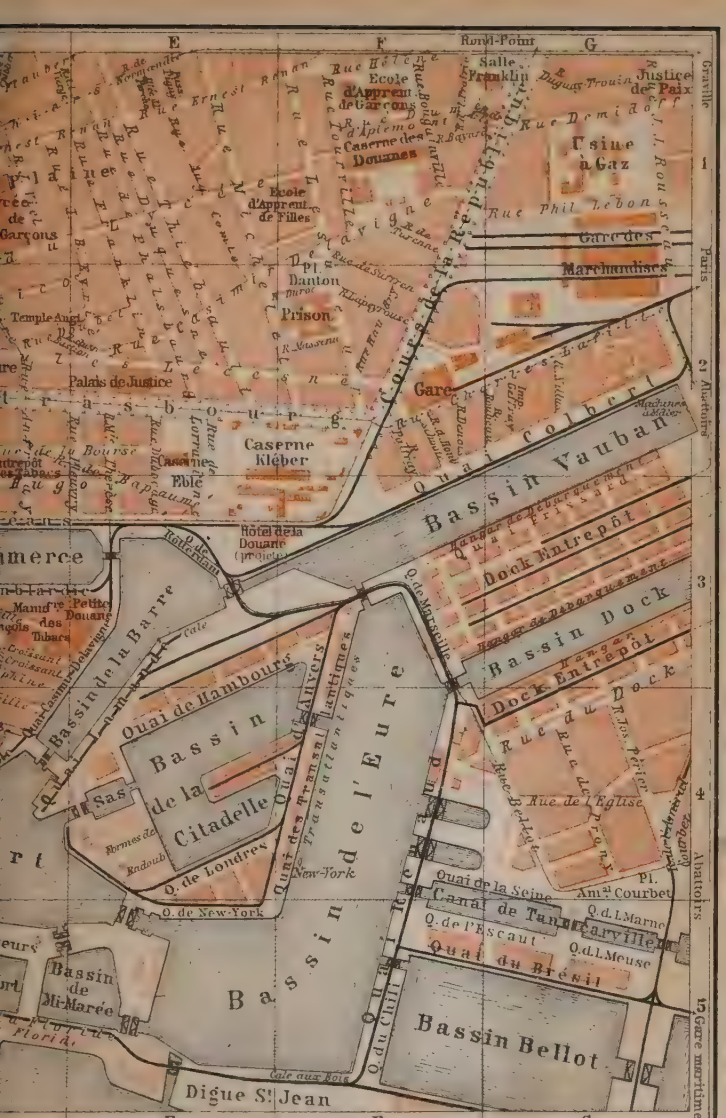
Post and Telegraph Office (Pl. C, D, 2), Boul. de Strasbourg 108 and 110.

Steamboats, starting from the Grand Quai (Pl. C, D, 4), to Honfleur, Rouen, Trouville, Caen, Southampton, London, New York, etc.

British Consul-General, *E. Cecil Hertslet, Esq.*; Vice-Consul, *J. S. Rowell, Esq.* (also Lloyd's agent). — **American Consul**, *Alex. M. Thackara, Esq.*

English Church (Holy Trinity), Rue de Mexico. — *Wesleyan Methodist Chapel*, Place Gambetta.

LE HAVRE
1: 13,500
0 50 100 200 300 400 500
Mètres
Quer. des Gobelins
Quer St Michel
La Martinique
Hôtel de Ville
Place de l'Hôtel de Ville
Square St Roch
Bassin
Place Gambetta
Théatre
Ecole Supérieure
Caserne
Gendarmerie
Prison
Marché aux Poissons
Musée
Bibliothèque
Hôtel Frascati
Bains
Batterie
Ruines
Jetée du Nord
Jetée du Sud
Brise Lames
Bassin du Roi
Boulevard Maritime projeté
Boulevard Victor Hugo
Rue Thiers
Rue Bellanger
Rue Louis Philippe
Rue Quentin
Rue Augustin Normand
Rue de Bordeaux
Rue Fontenelle
Rue Casimir Delavigne
Rue Joseph Morlent
Rue Marie Thérèse
Rue Mare
Rue de la Mairie
Rue Racine
Rue Corneille
Rue Molière
Rue Voltaire
Rue Bernardin de St Pierre
Rue Jacques Cartier
Rue Duguay Trouin
Rue Dauphine
Rue Turgot
Rue Casimir Périer
Rue Bernardin de St Pierre



Wagner & Debes, Leipzig.

Le Havre, formerly called *Havre-de-Grâce*, from a chapel of Notre-Dame-de-Grâce founded by Louis XII. in 1509, was fortified by Francis I. in 1516. It is now the seaport for Paris, and next to Marseilles the most important in France (119,470 inhab.). The buildings and the commercial prosperity of the town, which is mainly derived from its ship-building yards and sugar-refineries, are of very recent origin.

The *Rue de Paris*, beginning at the W. end of the *Grand Quai* (Pl. C, 4), where passengers from England disembark, and intersecting the town from S. to N., is the centre of traffic. The quay is continued to the W. by the Chaussée des Etats-Unis, terminating in the **Jetée du Nord* (Pl. B, 5), or N. pier, near the Hôtel Frascati, which commands a fine view, and is a favourite promenade.

At the S. end of the Rue de Paris rises the *Musée-Bibliothèque* (Pl. C, 4), built in 1845 (open on Sun., Tues., and Thurs., 10 to 4 or 5), containing a collection of paintings, sculptures, casts, coins, etc., and a library of 50,000 volumes.

Farther up the Rue de Paris, on the right, is the church of *Notre-Dame* (Pl. C, 4), built in the 16th cent. in a transition style. Farther on is the *Place Gambetta* (Pl. C, 3), bounded on the W. by the *Grand Théâtre*, and embellished with statues by David d'Angers of *Bernardin de St. Pierre* (1737-1814), author of 'Paul and Virginia', to which the reliefs refer, and *Casimir Delavigne* (1794-1843), the dramatist, both natives of Havre. — At the W. end of the Rue de Paris is a *Jardin Public*, beyond which is the handsome modern *Hôtel de Ville* (Pl. C, 2).

The former Palais de Justice, in the Vieux Marché (Pl. C, 4), to the left of the Rue de Paris, now contains an important *Museum of Natural History* (open on Sun. and Thurs., 10 to 4 or 5).

The Boulevard de Strasbourg (Pl. F-A, 2), which passes in front of the Hôtel de Ville, stretches from the *Railway Station* (Pl. F, 2), on the E., to the sea, on the W., passing the *Palais de Justice*, the *Sous-Préfecture*, and the *Bourse*, a fine Renaissance edifice on the S. side of the Place Carnot (Pl. D, 2).

The extensive Harbour and Docks (Pl. C-G, 2-5) deserve a visit. Between 1837 and 1887 over 5,000,000*l.* were spent upon them, and extensive additions are projected. The oldest dock is the small Bassin du Roi, excavated in 1669. The largest is the *Bassin de l'Eure* (Pl. E, F, 3, 4, 5), 70 acres in area, constructed in 1846-56, where the huge Transatlantic steamers lie. The *Canal de Tancarville* was constructed to connect the Seine directly with the harbour, and to enable ships to escape the 'barre' or tidal wave in the estuary.

As Havre itself contains little to interest travellers, those who have a few hours at their disposal may ascend the *Côte d'Ingouville* (cable-railway, p. 396), on the N. The *View is specially fine at sunset and at night when the town and harbour are lit up. — An electric tramway (p. 396), starting from the Rond-Point, runs

to *Ste. Adresse* (Hôtel Marie-Christine; Hôtel des Phares), a favourite little bathing-place 2½ M. to the N.W. Visitors should alight at the 'Quatre Chemins' or the Rue des Bains, and proceed to the light-house, *Phare de la Hève*, which commands a fine view.

Steamers ply three or four times daily from Havre in ¾-1 hr. (fares 3 fr., 1 fr. 60, 85 c.) to **Trouville-sur-Mer** (*Hôtels des Roches-Noires, de Paris, Bellevue, de la Plage*, on the beach; *Tivoli, Bras d'Or*, in the town), pleasantly situated at the mouth of the *Touques* and now the most fashionable watering place on the coast of Normandy. Pop. 6300. The season lasts from June to Oct., and is at its height in Aug., when living here is extremely expensive. The *Casino* or *Salon* is a large and handsome structure, with concert-rooms, ball-rooms, and a fine terrace on the shore. The beach is excellent. A number of handsome villas have sprung up in the environs. — *Deauville* (Hôtel du Casino) and a number of less pretending watering-places sprinkled along the coast also afford good summer-quarters (see *Baedeker's Northern France*).

From Havre to Paris.

142 M. Railway in 3½-7¼ hrs. (fares 25 fr. 55, 17 fr. 25, 11 fr. 25 c.). — Steamboat up the Seine to Rouen daily 6-7 hrs. (fares 6 and 4 fr.), tedious, but scenery very pleasing at places.

The railway-station at Havre is near the Cours de la République. On quitting the station we observe *Graville*, with its curious church of the 11th cent., on the high ground to the left.

3½ M. *Harfleur* (Hôt. des Armes), the first station, once an important seaport, has long since yielded up its traffic to Havre. Its old harbour has been filled up by the deposits of the *Lézarde*; the new harbour, ½ M. away, is connected with the Canal de Tancarville (p. 397). In 1415 the town was taken by Henry V. of England, to whom the foundation of the fine Gothic church is attributed. From Harfleur a branch-line runs to (2¼ M.) *Montivilliers*, an industrial town with an old abbey-church. — Beyond (15½ M.) *Beuzeville-Bréauté*, from which a branch-line runs to (8½ M.) *Lillebonne* (Hôtel de France), the train crosses a lofty viaduct.

19½ M. *Bolbec-Nointot* is the station for *Bolbec*, a thriving manufacturing town with 12,240 inhab., 2 M. to the S.

31 M. *Yvetot* (Hôtel des Victoires) is another manufacturing place, with 7545 inhab., the ancient counts or soi-disants kings of which are playfully described by Béranger.

36 M. *Motteville* is connected with the Dieppe railway by a branch-line to *Clères* (16 M.). Another branch runs to (20 M.) *St. Valéry-en-Caux*, frequented as a bathing-place. — The pleasant village of (42½ M.) *Pavilly* is commanded by the restored château of *Esneval*. The train quits the undulating and fertile table-land of the *Pays de Caux*, and descends to the viaduct of *Barentin*, 570 yds. in length, and 100 ft. above the level of the valley. From (44 M.) *Barentin* a branch-line runs to (18 M.) *Caudebec*. The train soon enters a tunnel, nearly 1½ M. in length, beyond which it reaches (49 M.) *Malaunay*, where the Dieppe line diverges. From this point to (55 M.) *Rouen*, and to *Paris* (142 M. from Havre), see pp. 390-396.

LIST

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A = architect; P. = painter; S. = sculptor; c., ca. = circa, about; Fr. = French; Bol. = Bolognese; Flor. = Florentine; Ferr. = Ferrarese; Lomb. = Lombardic; Neap. = Neapolitan; Rom. = Roman; Ven. = Venetian, etc.

The Arabic numerals enclosed within brackets refer to the art notices throughout the Handbook, the Roman figures to the Introduction.

Abbate, Nic. dell', Lomb. P.; 1512-71.
Adam, Jean-Vict., Fr. P., Paris, pupil of Meynier & Regnault; 1801-66.
—, *Lamb.-Sigisb.*, Fr. S., Nancy; 1700-59.
Aizelin, Eug., Fr. S., Paris, pupil of Ramey & Dumont; b. 1821.
Alaux, Jean, Fr. P., Bordeaux, pupil of Vincent; 1786-1864.
Albano, Franc., Bol. P., pupil of Carracci; 1578-1660.
Albertinelli, Mariotto, Flor. P., pupil of Rosselli and Fra Bartolommeo; 1474-1515.
Allegrain, Gabriel-Christ., Fr. S.; 1710-95.
Allegri, see Correggio.
Amaury-Duval, Eug.-Emm., Fr. P., Paris, pupil of Ingres; 1808-85.
Amerighi, see Caravaggio.
Androuet, see Ducerceau.
Angelico (Fra), da Fiesole, Flor. P.; 1387-1455.
Ango, Roger, Fr. A.; 15-16th cent.
Anguier, François, Fr. S., Eu; 1604-1669.
—, *Michel*, Fr. S., brother of the last; 1612-86.
Antonello, see Messina.
Audran, Gérard, Fr. engraver, Lyons; 1640-1703.
—, *Claude*, Fr. P., brother of the last; 17th cent.

Bakhuisen, Ludolf, Dutch P., Emden, pupil of A. van Everdingen; 1631-1708.
Ballu, Théodore, Fr. A., Paris; 1817-85.
Baltard, Victor, Fr. A., Paris; 1805-74.
Balze, Jean-Et.-Paul. Fr. P., pupil of Ingres; 1815-84.
—, *Jean-Ant.-Raymond*, Fr. P., brother of the last; b. 1818.
Barbarelli, see Giorgione.
Barbieri, see Guercino.
Baroccio, Federigo, Rom. P.; 1528-1612.
Barrias, Félix-Jos., Fr. P., Paris, pupil of L. Cogniet; b. 1822.
—, *Louis-Ernest*, Fr. S., Paris, pupil of Cavelier & Jouffroy; b. 1841.
Bartholdi, Fréd.-Aug., Fr. S., Colmar; b. 1834.
Bartolomeo (Fra), Baccio della Porta, Flor. P.; 1475-1517.
Barye, Ant.-Louis, Fr. S., pupil of Bosio and Gros; 1796-1875.
Bashkirtseff, Marie, Russ. P.; 1860-84.
Bassano, Jacopo (da Ponte), Ven. P.; 1510-92.
Bastien-Lepage, J., Fr. P., Damvillers (Meuse); 1848-85.
Baudoin, Pierre-Ant., Fr. P., Paris, pupil of Boucher; 1723-69.
Baudry, Paul-Jacq.-Aimé, Fr. P., La Roche-sur-Yon, pupil of Sartoris & Drolling; 1828-86.
Beham, Hans Sebald, Ger. P., Nuremberg; 1500-50?.
Bellangé, Jos.-Louis-Hipp., Fr. P., pupil of Gros; 1800-66.
Bellini, Gentile, Ven. P.; 1421?-1507.
—, *Giovanni*, Ven. P., brother of the last; 1426-1516.
Beltraffio or *Boltraffio, Giov.-Ant.*, Milanese P., pupil of L. da Vinci; 1467-1516.
Benouville, Franç.-Léon, Fr. P., Paris, pup. of Picot; 1821-59. — (p. xliii).
Béraud, Jean, Fr. P., St. Petersburg; b. 1849.
Berchem or *Berghem, Nic.*, Dutch P., Haarlem; 1620-83.
Berrettini, see Cortona.
Bertin, François-Edouard, Fr. P., Paris; 1797-1871.
Besnard, Paul-Albert, Fr. P., Paris; b. 1849.
Bida, Alex., Fr. P., Toulouse, pupil of Delacroix; 1813-95.

Blondel, Merry-Jos., Fr. P., Paris, pupil of Regnault; 1781-1853.
Boilly, Louis Léop., Fr. P.; 1761-1845.
Bol, Ferd., Dutch P., Dordrecht, pupil of Rembrandt; 1611-81.
Bologna, Giov. da, also called *Jean (Boullogne) de Douai*, S., Douai, pupil of Michael Angelo; 1524-1608.
Bonheur, Rosa, Fr. P., Bordeaux; 1822-99.
Bonifazio or *Bonifacio*, three Ven. painters; ca. 1540-1580.
Bonington, Richard Parkes, Engl. P.; 1801-28.
Bonnassieux, Jean-Marie, Fr. S., pupil of Dumont; 1810-92.
Bonnat, Léon-Joseph-Florentin, Fr. P., Bayonne, pupil of Cogniet; b. 1833.
Bontemps, Pierre, Fr. S., Paris; 16th cent.
Bordone, Paris, Ven. P.; 1500-70.
Borgognone, Ambrogio da Fossano, Lomb. P.; d. 1523.
Bosio, Fr. Jos., S., Monaco, pupil of Pajou; 1769-1845.
Botticelli, Aless. or *Sandro (Filipepi)*, Flor. P.; 1446-1510.
Bouchardon, Edme, Fr. S., Chaumont; 1698-1762.
Boucher, Franç., Fr. P., pupil of Lemoine; 1704-70.
Bouguereau, Ad.-Will., Fr. P., La Rochelle, pup. of Picot; b. 1825.
Boulogne, Bon, or *de Boullongne*, Fr. P., Paris; 1649-1717.
—, *Louis*, Fr. P., brother of the last; 1654-1733.
Boulle, Charles-André, Fr. cabinet-maker, Paris; 1642-1732.
Boullongne, see Valentin.
Bourgeois, Charles-Arthur, Fr. S., Dijon; 1838-87.
Brascassat, Jacques-Raymond, Fr. P., Bordeaux; 1804-67.
Breton, Jules-Adolphe, Fr. P., pup. of Drolling; b. 1827.
—, *Em.-Adélard*, Fr. P., brother and pupil of the last; b. 1831.
Breughel, see Brueghel.
Brion, Gustave, Fr. P., Alsace; 1824-1877.
Briosco, Andr., surn. *Riccio*, Ital. S., Padua; 1470-1532.
Brongniart, Alex.-Théod., Fr. A., Paris; 1739-1813.
Bronzino, Angelo di Cosimo, Flor. P., pupil of Pontormo; c. 1502-72.
Brouwer, Adr., Flem. P., Oudenaerde, pupil of Fr. Hals; c. 1605-38.
Bruant, Libéral, Fr. A.; d. 1697.
Brueghel, Peeter, or *Brueghel the Elder ('Peasant Brueghel')*, Flem. P., Breda; c. 1520-69.
Brueghel, Jan, surn. *'Velvet Brueghel'*, Flem. P., Brussels, son of the last; 1568-1625.
Bullant, Jean, Fr. A., S.; d. 1578.
Buonarroti, see Michael Angelo.

Cabanel, Alex., Fr. P., Montpellier, pupil of Picot; 1823-89.
Cabat, Louis, Fr. P., Paris, pupil of Flers; 1812-93.
Caffieri, J.-J., Fr. S., Paris; 1812-93.
Cain, Aug., Fr. S., pupil of Rude; 1822-94.
Calcar, Johann von, P. of the Ven. School, pupil of Titian; 1510-46.
Caliari, see Veronese.
Canaletto, Ant. Canale, Ven. P.; 1697-1768.
Canova, Ant., Ital. S.; 1757-1822.
Caravaggio, Michelangelo Amerighi da. Lomb. & Rom. P.; 1569-1609.
Carolus-Duran, Fr. P., Lille, pupil of Souchon; b. 1837.
Carpaccio, Vittore, Ven. P.; 1470?-1519.
Carpeaux, Jean-Bapt., Fr. S., Valenciennes, pupil of Rude & Duret; 1827-75.
Carracci, Lodovico, Bol. P., pupil of Tintoret; 1555-1619.
—, *Agostino*, Bol. P.; 1558-1601.
—, *Annibale*, Bol. P., brother of Agostino, pup. of Lodovico; 1560-1609.
—, *Ant.*, Bol. P., son of Agostino, pup. of Ann. C.; 1583-1618.
Carrier-Belleuse, Alb.-Ern., Fr. S., pupil of Dav. d'Angers; 1824-87.
Carrucci, see Pontormo.
Cartellier, Pierre, Fr. S., Paris; 1757-1831.
Cavelier, Pierre-Jules, Fr. S., Paris, pupil of David d'Angers; 1814-94.
Cazin, Jean-Charles, Fr. P., Samer; b. 1841.
Cellini, Benvenuto, Flor. S. and goldsmith; 1500-72.
Cesari, Jos., surn. *Il Giuseppino* or *Cavaliere d'Arpino*, Rom. P.; c. 1560-1640.
Chalgrin, J.-Fr.-Thér., Fr. A., Paris, pup. of Servandoni; 1739-1811.
Champaigne, Phil. de, Fr. P., Brussels; 1602-74.
Chaplain, Charles-Josuah, Fr. P., Les Andelys; 1825-91.
Chapu, Henri-Mich.-Ant., Fr. S., pup. of Pradier & Duret; 1833-91.
Chardin, J.-B. Siméon, Fr. P., Paris; 1699-1779.
Charlet, Nicolas, Fr. P., Paris; 1792-1845.
Chassériau, Théod., Fr. P., pupil of Ingres; 1819-56.

Chatrousse, E., Fr. S., Paris; pupil o Rude; 1829-96.
Chaudet, Ant.-Denis, Fr. S., Paris; 1763-1810.
Chenavard, Paul, Fr. P., Lyons; 1808-80.
Chintreuil, Ant., Fr. P.; 1816-73.
Cigoli, Luigi Cardi da, Flor. P.; 1559-1613.
Cima, see Conegliano.
Cimabue, Giov., Flor. P.; 1240(?)-1302(?).
Clésinger, J.-B.-Aug., Fr. S., Besançon; 1814-83.
Clodion, Claude-Michel, Fr. S., Nancy; 1738-1814.
Clouet or *Cloet, Franç.*, surn. *Jehannet*, Fr. P., Tours; 1500?-72?.
Cogniet, Léon, Fr. P., pupil of Guérin; 1794-1881.
Coignet, Jules-Louis-Philippe, Fr. P., Paris, pupil of Bertin; 1798-1860.
Colombe, Michel, Fr. S.; 1430?-1512?.
Comte, Ch., Fr. P., Lyons; b. 1815.
Conegliano, Cima or *Giov. Batt. da*, Ven. P.; d. 1517?
Constable, B. A. J., Engl. P.; 1776-1836.
Constant, Benjamin, Fr. P., Paris, pupil of Cabanel; b. 1845.
Cornu, Séb.-Melch., Fr. P., Lyons, pupil of Ingres; 1804-71.
Corot, J.-B. Camille, Fr. P., Paris; 1796-1875.
Correggio, Ant. Allegri da, Lomb. P.; 1494?-1534.
Cortona, Pietro Berrettini da, Flor. A. and P.; 1596-1669.
Cortot, Jean-Pierre, Fr. S., Paris; 1787-1843.
Costa, Lor., Ferr. P.; 1460-1535.
Couder, Louis-Ch.-Aug., Fr. P., Paris, pupil of David & Regnault; 1789-1873.
Courbet, Gustave, Fr. P.; 1819-77.
Court, Jos.-Dés., Fr. P., Rouen, pupil of Gros; 1798-1865.
Courtois, Jacq., le Bourguignon, Fr. P.; 1621-76.
Cousin, Jean, Fr. P., S., A., & engraver; d. ca. 1589.
Coustou, Nic., Fr. S., Lyons; pup. of Coyzevox; 1658-1733.
—, *Guill.*, Fr. S., Lyons, brother of the last and pup. of Coyzevox; 1678-1746.
—, *Guill.*, Fr. S., Paris, son of the last; 1716-77.
Couture, Thomas, Fr. P., Senlis, pupil of Gros & P. Delaroche; 1815-79.
Coypel, Noël, Fr. P., Paris; 1628-1707.
—, *Ant.*, Fr. P., son of the last; 1661-1722.
—, *Noël-Ant.*, Fr. P., son of Noël C.; 1692-1734.
Coyzevox, Ant., Fr. S., Lyons; 1640-1720.
Craesbeke, Joost van, or *Craesbeeck*, Flem. P.; 1608-41.
Craeyer or *Crayer, Gasp., de*, P., Antwerp; 1582-1669.
Cranach, Lucas, the Elder, Ger. P.; 1472-1553.
Crauk, Gust.-Ad.-Dés., Fr. S., Valenciennes, pup. of Pradier; b. 1827.
Credi, Lor. di, Flor. P.; 1459-1537.
Cuijp or *Cuyp, Aalbert*, Dutch P., Dordrecht; 1605-91.
Curzon, Paul-Alf. de, Fr. P., Poitiers, pupil of Drolling & Cabat; 1820-96.

Dagnan-Bouveret, Pascal-Adolphe-Jean, Fr. P., Paris; b. 1852.
Dalou, J., Fr. P., Paris; b. 1838.
Daubigny, Ch.-Franç., Fr. P., Paris, pupil of Delaroche; 1817-78.
Dauzats, Adrien, Fr. P., pupil of Gué; 1804-68.
David, Jacques-Louis, Fr. P., Paris, pup. of Vien; 1748-1825.
David d'Angers, Pierre-Jean David, Fr. S., Angers; 1789-1856.
David de Bruges, Gérard, P.; 1450?-1523.
Davoud, G.-J.-A., Fr. A., Paris; 1832-81.
Debay, J.-B., Fr. S., pupil of Chaudey; 1779-1863.
Debrosse, Jacques, Fr. A.; d. 1621.
Debucourt, L.-Ph., Fr. P., Paris; 1755-1832.
Decamps, Alex.-Gabr., Fr. P., Paris; 1803-60.
Degas, Edgard, Fr. P., Paris; b. 1834.
Delacroix, Ferd.-Vict.-Eug., Fr. P., Charenton, pupil of P. Guérin; 1799-1863.
Delaplanche, Eug., Fr. S., Paris, pupil of Duret; 1836-90.
Delaroche, Paul, Fr. P., Paris, pupil of Gros; 1797-1856.
Delaunay, Jules-Elie, Fr. P., Nantes, pup. of Flandrin; 1828-91.
Delorme, Philibert, Fr. A., Lyons; 1518?-77?.
Denner, Balth., Ger. P., Hamburg; 1685-1747.
Desbois, Jules, Fr. S., Parçay; b. 1851.
Deseine, Louis-Pierre, Fr. S., Paris; 1759-1822.
Desjardins, Martin (van den Bogaert), S.; 1640-94.
Desportes, François, Fr. P.; 1661-1743.
—, *Claude-Franç.*, Fr. P., son and pupil of the last; 1695-1774.
Detaille, Edouard, Fr. P., Paris, pup. of Meissonier; b. 1848.
Devéria, Eug., Fr. P., Paris, pup. of Girodet; 1805-65.

Diaz de la Peña, Narcisse, Fr. P., Bordeaux; 1807-76.
Dieboldt, Georges, Fr. S., Dijon, pupil of Ramey & Dumont; 1816-61.
Domenichino, Domenico Zampieri, Bol. P., pup. of the Carracci; 1581-1641.
Donatello, Flor. S.; 1383-1466.
Doré, Gust.-Paul, Fr. P. & designer, Strassburg; 1832-83.
Dosso, Giov. Lutero, also called *Dosso Dossi*, Ferr. P.; c. 1479-1546.
Dou or *Dow, Ger.*, Dutch P., Leyden; 1598-1675.
Douai, Jean de, see Bologna.
Drevet, Pierre, two engravers, father and son, of Lyons; 1664-1739, 1697-1739.
Drolling, Martin, Fr. P., Alsace; 1752-1817.
—, *Michel Martin*, Fr. P., son of the preceding and pupil of David; 1786-1851.
Drouais, Fr.-Hub., Fr. P., Paris; 1727-75.
Duban, Fél.-Louis-Jacq., Fr. A., Paris; 1797-1870.
Dubois, Paul, Fr. S., Nogent-sur-Seine; 1829-1883.
Dubufe, Louis-Edouard, Fr. P., Paris, pup. of Delaroche; 1820-83.
Duc, Jos.-Louis, Fr. A.; 1802-79.
Ducerceau or *du Cerceau, Jacques Androuet*, Fr. A.; 1540-?.
Ducq or *Duc, Jean le*, Dutch P., The Hague; 1636-95.
Duez, E., Fr. P., Paris; 1843-96.
Dujardin or *du Jardin, Karel*, Dutch P., Amsterdam; 1622-78.
Dumont, Jacques-Edme, Fr. S., Paris, pupil of Pajou; 1801-84.
Dupré, Jules, Fr. P., Nantes; 1812-89.
Duquesnoy, François, Flem. S., Brussels; 1594-1646.
Duran, see Carolus-Duran.
Dürer, Alb., Ger. P., Nuremberg; 1471-1528.
Duret, Francisque, Fr. S., Paris, pup. of Bosio; 1804-65.
Duval-le-Camus, Jules-Alex., Fr. P., Paris, pup. of Delaroche & Drolling; 1817-77.
Dyck, Antonius van, P., Antwerp, pupil of Rubens; 1599-1641.

Etex, Ant., Fr. S., Paris, pupil of Dupaty & Pradier; 1810-88.
Eyck, Jan van, early Flem. P.; 1390?-1441.

Fabriano, Gentile, da, Umbr. P.; c. 1370-1450.
Falconet, Maurice-Etienne, Fr. S., Vevey; 1716-91.
Falguière, Jean-Alex.-Jos. Fr. S., P., Toulouse; 1831-1900.
Féron, Firmin-Eloi, Fr. P., Paris, pupil of Gros; 1802-76.
Ferrari, Gaudenzio, Lomb. P.; 1471-1546.
Feti, Dom., Rom. P.; 1589-1624.
Feyen-Perrin, Aug., Fr. P., pupil of L. Cogniet & Yvon; 1826-88.
Fictoor or *Victoor, Jan*, Dutch P., pupil of Rembrandt; ca. 1620-72.
Fiesole, Fra Angelico da, see Angelico.
—, *Mino da*, Flor. S.; 1431-84.
Filipepi, see Botticelli.
Flameng, Franc., Fr. P., Paris, pupil of Cabanel, J. P. Laurens, etc.; b. 1856.
Flandrin, Hippolyte, Fr. P., Lyons, pup. of Ingres; 1809-64.
Flinck, Govaert, Dutch P., Cleve; pupil of Rembrandt; 1615-60.
Fontaine, Pierre-Franç.-Léon., Fr. A., Pontoise; 1762-1853.
Fouquet or *Foucquet, Jean*, Fr. P., Tours; c. 1415-77? or 83.
Foyatier, Denis, Fr. S.; 1793-1863.
Fragonard, Jean-Hon., Fr. P., Grasse, pupil of Boucher; 1732-1806.
—, *Alex.-Evariste*, Fr. P., son of the last; 1783-1850.
Français, Franç.-Louis, Fr. P., Plombières, pupil of Corot & Gigoux; 1814-97.
Franceschi, J., Fr. S., Bar-sur-Aube, pupil of Rude; 1825-93.
Francheville or *Franqueville, Pierre*, Fr. S., Cambrai, pup. of Giov. da Bologna; 1548-1618?
Francia, Franc. (Raibolini), Bol. P.; 1450-1517.
Franciabigio, Francesco Bigio, Flor. P.; 1482-1525.
Franck, Fr., the Elder, Flem. P.; 1544-1616.
—, *Fr., the Younger*, Flem. P., son and pupil of the last; 1581-1642.
Frémiet, Emm., Fr. S., Paris, pupil of Rude; b. 1824.
Fréminet or *Fréminel, Martin*, Fr. P., Paris; 1567-1619.
Fromentin, Eug., Fr. P., La Rochelle; 1820-76.
Fyt, Jan, P., Antwerp; 1606-61.

Gabriel, Jacques-Ange, Fr. A.; 1710-82.
Gardet, Georges, Fr. S., Paris; b. 1863.
Garnier, Jean-Louis-Charles, Fr. A., Paris; 1825-98.
Garofalo, Benv. Tisio, Ferr. P.; 1481-1559.
Gellée (Cl.), see Lorrain.
Gérard, Franç., Baron, Fr. P., pupil of David; 1770-1837.

Géricault, Jean-Louis-André-Théod., Fr. P., Rouen, pupil of Guérin; 1791-1824.

Gérôme, Jean-Léon, Fr. P., Vesoul; b. 1824.

Gervex, Henri, Fr. S., Paris; b. 1852.

Ghirlandajo or *Grillandajo, Dom. del*, Flor. P.; 1449-94.

—, *Ben.*, Flor. P., brother and pupil of the last; 1458-97.

—, *Ridolfo*, Flor. P., son of Dom. G.; 1483-1561.

Gigoux, Jean-Franç., Fr. P., Besançon; 1809-94.

Giordano, Luca, surn. *Fapresto*, Neapol. P., pup. of Ribera and Cortona; c. 1632-1705.

Giorgione, Giorgio Barbarella, Ven. P., pup. of Bellini; 1477?-1510.

Girardon, Franç., Fr. S., Troyes; 1628-1715.

Giraud, Pierre-Franç.-Eug., Fr. P., Paris, pupil of Hersent & Richomme; 1806-81.

—, *Séb.-Ch.*, Fr. P., Paris; 1819-92.

—, *Victor*, Fr. P., Paris, pupil of Picot & Pierre G. (his father); 1840-71.

Girodet-Trioson (Anne-Louis Gir. de Roucy-Trioson), Fr. P., Montargis, pup. of David; 1764-1824.

Glaize, Aug.-Barth., Fr. P., Montpellier, pup. of Devéria; 1812-93.

—, *P. P. Léon*, Fr. P., son of the preceding, pupil of his father and of Gérôme; b. 1842.

Gleyre, Charles-Gabriel, Fr. P., Chevilly (Switzerland), pup. of Hersent; 1807-1874.

Gossaert, see Mabuse.

Goujon, Jean, Fr. S. & A., Paris; 1520?-72?

Goyen, Jan van, Dutch P., Leyden; 1596-1656.

Gozzoli, Benozzo, Flor. P.; 1420-97.

Greuze, J.-B., Fr. P.; Tournus; 1725-1805.

Gros, Ant.-Jean, Baron, Fr. P., Paris, pupil of David; 1771-1835.

Gudin, Théod., Fr. P., Paris, pupil of Girodet; 1802-80.

Guercino, Il (Giov. Franc. Barbieri), Bol. P.; 1591-1666.

Guérin, Pierre-Narc., Baron, Fr. P., Paris, pupil of J.-B. Regnault; 1774-1833.

Guido Reni, Ital. P.; 1574-1642.

Guillain, Simon, Fr. S. & engraver, Paris; 1581 or 92-1679.

Guillaume, Claude-J.-B.-Eug., Fr. S., Montbard, pupil of Pradier; b. 1822.

Guillaumet, Gust., Fr. P., Paris, pup. of Picot and Barrias; 1840-87.

Gumery, Ch.-Alph., Fr. S., Paris; 1827-71.

Hals, Frans, Flem. P., Malines; 1584-1666.

Hamon, Jean-Louis, Fr. P., St. Loup (Brittany), pup. of Delaroche & Gleyre; 1821-74.

Harpignies, Henri, Fr. P., Valenciennes. pup. of Achard; b. 1819.

Hébert, Ern.-Ant.-Aug., Fr. P., Grenoble, pupil of Delaroche; b. 1817.

Heem, Jan Davidz de, P., Utrecht; 1606(?)-1683-84.

Heim, Franç.-Jos., Fr. P., Belfort, pupil of Hersent; 1787-1865.

Helst, Barth. van der, Dutch P., Haarlem; 1611-70.

Henner, J.-J., Fr. P., Alsace, pupil of Drolling & Picot; b. 1829.

Herrera, Franc., the Elder, Span. P.; 1576-1656.

Hersent, Louis, Fr. P., Paris, pupil of J.-B. Regnault; 1777-1860.

Hesse, Nic.-Aug., Fr. P., Paris, pupil of Gros; 1795-1869.

—, *Alex.-J.-B.*, Fr. P., Paris, pupil of Gros; 1806-79.

Heyden (Heijde), J. van der, Dutch P., Gorkum; 1637-1712.

Hiolle, Ern.-Eug., Fr. S., Valenciennes, pup. of Jouffroy; 1833-87.

Hittorff, Jac.-Ign., A., Cologne, pupil of Fr.-Jos. Bellanger in Paris; 1793-1867.

Hobbema, Meindert, Dutch P.; 1638-1709.

Holbein, Hans, the Younger, Ger. P., Augsburg; 1497-1543.

Hondecoeter, Melchior d', Dutch P., Utrecht; 1636-95.

Honthorst, Ger. van, Dutch P.; 1590-1656.

Hooch or *Hoogh, Pieter de*, Dutch P.; 1630-77.

Houdon, Jean-Ant., Fr. S., Versailles; 1741-1828.

Huet, Jean-Bapt., Fr. P., pupil of Leprince; 1745-1811.

—, *Paul*, Fr. P., Paris, pupil of Guérin and Gros; 1804-69.

Humbert, Ferdinand, Fr. P., Paris; b. 1842.

Ingres, J.-A.-Dom., Fr. P., Montauban, pupil of David; 1780-1867.

Isabey, Louis-Gab.-Eug., Fr. P., Paris, pupil of his father, J.-B. Isabey, the designer; 1804-86.

Jacquemart, Mlle Nélie, Fr. P., Paris; pupil of Cogniet; b. 1845.

Jobbé-Duval, Armand-Marie-Félix, Fr. P., pup. of P. Delaroche; 1821-1889.

Jordaens, Jac., P., Antwerp; 1593-1678.
Jouffroy, Franç., Fr. S., Dijon, pupil of Ramey the Younger; 1806-82.
Jouvenet, Jean, Fr. P., Rouen; 1644-1717.
Jundt, Gustave, Fr. P., Strassburg; b. 1830.
Juste de Tours, Jean, Fr. S.; d. ca. 1535.

Kauffmann, Angelica, Ger. P., Coire; 1741-1807.
Keller, two brothers of Zürich, bronze-founders at the court of Louis XIV.

Labrouste, Pierre-Franç.-Henri, Fr. A.; 1801-75.
Lafosse or *La Fosse, Ch. de*, Fr. P., Paris; 1636-1716.
Lahire or *La Hyre, Laurent de*, Fr. P., Paris; 1606-56.
Lancret, Nicolas, Fr. P., Paris; 1690-1743.
Langlois, Jean-Ch., surnamed *Le Colonel*, Fr. P., pupil of Girodet, Gros, and H. Vernet; 1789-1870.
Largillière, Nic., Fr. P., Paris; 1656-1746.
Larivière, Phil.-Ch. de, Fr. P., Paris, pupil of Guérin, Girodet, & Gros; 1798-1876.
Lassus, J.-B.-Ant., Fr. A., Paris; 1807-57.
La Tour, Quentin de, Fr. P.; 1709-88.
Laurens, Jean-Paul, Fr. P.; b. 1838.
Le Brun or *Lebrun, Ch.*, Fr. P., Paris, pupil of S. Vouet; 1619-90.
—, *Élise-Louise Vigée*, Fr. P., Paris; 1755-1842.
Lefebvre, Jules-Jos., Fr. P.; b. 1836.
Lefuel, Hector Martin, Fr. A., Versailles; 1810-81.
Lehmann, Ch.-Ern.-Rod.-Henri, P., Kiel, pupil of Ingres; 1814-82.
Lehoux, P., Fr. P., Paris; 1844-96.
Leleux, Adolphe, Fr. P., Paris; 1812-91.
—, *Armand*, Fr. P., Paris, brother of the last and pupil of Ingres; 1818-85.
Lemaire, Phil.-Henri, Fr. S., Valenciennes, pupil of Cartellier; 1798-1880.
Lemercier, Jacques, Fr. A., Pontoise; 1590-1660.
Lemot, François-Frédéric, Fr. S., Lyons; 1773-1827.
Lemoyne, J.-B., Fr. S., Paris; 1704-48.
Lenain, Louis, Antoine, and *Mathieu*, Fr. P. of the 17th cent.
Lenepveu, Jules-Eug., Fr. P., Angers, pupil of Picot; b. 1819.
Le Nôtre or *Lenôtre, André*, A. and landscape-gardener, Paris; 1613-1700.
Lepère, J.-B., Fr. A., Paris; 1762-1844.
Leprince, A.-Xavier, Fr. P., Paris; 1799-1826.
Lescot, Pierre, Fr. A., Paris; 1510-71.
Le Sueur, or *Lesueur, Eustache*, Fr. P., pup. of Vouet; 1617-55.
Lethière, Guill.-Guillon, Fr. P., pupil of Doyen; 1760-1832.
Levau, Louis, Fr. A.; 1612-70.
Lévy, Em., Fr. P., Paris, pupil of A. de Pujol and Picot; b. 1826.
Lhermitte, Léon, Fr. P., Mont-St-Père (Aisne); b. 1844.
Libri, Girolamo dai, Ven. P.; 1474-1556.
Lievens or *Livens, Jan*, Dutch P., Leyden; 1607-72 (?).
Lippi, Fra Filippo, Flor. P.; 1412-69.
Loison, Pierre, Fr. S., pupil of David d'Angers; b. 1821.
Loo, van, see Vanloo.
Lorrain, Claude Gellée, surn. *Cl. le L.*, Fr. P., studied in Italy; 1600-82.
Lotto, Lor., Ven. P.; 1480-1554 (?).
Luini, Bern., Mil. P.; 1470 (?)-1530 (?).
Luminais, E. V., Fr. P., Nantes; 1821-96.

Mabuse, Jan van or *Gossaert*, Flem. P., Maubeuge; 1470-1541.
Maes, or *Maas, Aert* or *Arnold van*, Flem. P., Gouda; 1620-64.
Maillet, Jacques-Léon., Fr. S., Paris, pupil of Pradier; 1823-94.
Mainardi, Bastiano, Flor. P.; d. 1515?
Maindron, Et.-Hipp., Fr. S., pup. of David d'Angers; 1801-81.
Majano, Ben. da, Flor. A. & S.; 1442-97.
Manet, Édouard, Fr. P., Paris; 1833-83.
Mansard or *Mansart, Franç.*, Fr. A., Paris; 1598-1666.
—, *Jules-Hardouin*, Fr. A., Paris, nephew of the last; 1645-1708.
Mantegna, Andrea, Ital. P., Padua; 1431-1506.
Marcellin, Jean-Esprit, Fr. S., Gap, pup. of Rude; 1821-84.
Marchal, Ch.-Franç., Fr. P., Paris, pupil of Drolling; 1825-77.
Marilhat, Prosper, Fr. P., Auvergne, pupil of Roqueplan; 1811-47.
Marochetti, Ch., S., Turin, pupil of Bosio; 1805-67.
Marqueste, Laurent, Fr. S., Toulouse; b. 1850.
Marsy, Balth. & Gasp., two Fr. sculptors of Cambrai; 1624-74 & 1628-81.
Matout, Louis, Fr. P., Charleville; 1813-88.
Matsys or *Massys, Quinten* or *Quentin*, Antwerp P.; 1466-1531.
Mauzaisse, J. B., Fr. P., pupil of Vincent; 1784-1844.

Meer, Jan van der, of Haarlem, Dutch P.; 1628-91.
—, *J. van der, of Delft*, Dutch P.; 1632-75.
Meissonier, Jean-Louis-Ern., Fr. P., Lyons; 1815-91.
—, *Juste-Aurèle*, A., S., & P., b. 1695 at Turin, d. 1750 at Paris.
Memling, Hans, early Flem. P.; ca. 1430-95.
Mercié, Antonin, Fr. S., Toulouse, pup. of Jouffroy & Falguière; b. 1845.
Messina, Antonello da, Neapol. P.; d. 1493 (?).
Metsu, Gabriel, Dutch P., Leyden; 1630-67.
Meulen, Ant.-Fr. van der, Brussels, P. of battle-scenes to Louis XIV.; 1634-90.
Meynier, Ch., Fr. P., Paris, pupil of Vincent; 1768-1832.
Michael Angelo Buonarroti, A., S., & P., Florence; 1475-1564.
Mieris, Frans van, the Elder, Dutch P., Leyden; 1635-81.
—, *Willem van*, Dutch P., Leyden, pupil of the last; 1662-1747.
Mignard, Pierre, Fr. P., Troyes; 1610-95.
Millet, Jean-Franç., Fr. P., pup. of P. Delaroche; 1815-75.
—, *Aimé*, Fr. S., Paris, pupil of David d'Angers; 1819-1891.
Mino da Fiesole, see Fiesole.
Montagna, Bartolommeo, Ven. P.; d. 1523.
Montereau, Pierre de, Fr. A.; d. 1266.
Mor, Moor, or *Moro, Antonis de (Sir A. More)*, Dutch P., Utrecht; 1512-1576/8.
Moreau, Gustave, Fr. P., Paris; pup. of Picot; 1826-98.
—, *Louis-Gabriel*, Fr. P., Paris; 1740-1806.
—, *Mathurin*, Fr. S., Dijon, pupil of Ramey & Dumont; b. 1822.
Moreau-Vauthier, Aug., Fr. S., Paris; 1831-93.
Moretto da Brescia (Aless. Bonvicino), P., Brescia; 1498-1555.
Mottez, Victor-Louis, Fr. P., Lille, pupil of Picot; 1809-92.
Muller, Ch. Louis, Fr. P., Paris, pupil of Coguiet and Gros; 1815-1892.
Murillo, Bartolomé-Esteban, Span. P.; 1616-82.

Nanteuil (Ch.-Franç.-Lebœuf), Fr. S., Paris; 1792-1865.
—, *Robert*, engraver, Reims; 1630-1698.
Natoire, Ch.-Jos., Fr. P., Nîmes, pupil of Lemoine; 1700-77.
Nattier, Jean-Marc, Fr. P., Paris; 1685-1766.
Neer, Aart van der, Dutch P., Amsterdam (?); 1603-77.
Neuville, Alphonse de, Fr. P., St. Omer, pup. of Picot; 1835-85.

Oggiono, Marco da, Lomb. P., pup. of Leon. da Vinci; 1470 (?)-1530 (?).
Ostade, Adr. van, Dutch P.; 1610-85.
—, *Izack van*, Dutch P., brother and pupil of the last; 1621-49.
Ottin, Aug.-Louis-Marie, Fr. S., Paris, pup. of David d'Angers; 1811-90.
Oudry, J. B., Fr. P., Paris; 1686-1755.

Pagnest, A.-L.-Claude, Fr. P.; 1790-1819.
Pajou, Augustin, Fr. S., Paris, pupil of Lemoine; 1730-1809.
Palissy, Bern., potter; 1510?-89.
Palma Vecchio, Jacopo, Ven. P.; 1480-1528.
Panini, Giov.-Paolo, Lomb. P.; 1695-1768.
Papety, Dom.-Louis-Féréol, Fr. P., Marseilles; 1815-49.
Pater, J.-B., Fr. P., Valenciennes; 1696-1736.
Percier, Ch., Fr. A., Paris; 1764-1838.
Perraud, Jean-Jos., Fr. S., pupil of Ramey & Dumont; 1821-76.
Perrault, Claude, Fr. A., Paris; 1613-88.
Perugino (Pietro Vannucci), Umbrian P.; 1446-1524.
Philippoteaux, Henri-Emm.-Félix, Fr. P., Paris; 1815-84.
Picot, Franç.-Ed., Fr. P., Paris, pupil of Vincent; 1786-1868.
Pigalle, J.-B., Fr. S., Paris; 1714-85.
Pilon, Germain, Fr. S.; 1515?-90?
Pils, Isid.-Adr.-Aug., Fr. P., Paris, pupil of Picot; 1813-75.
Pinturicchio (Bernardino Betti), Umbrian P.; 1454-1513.
Piombo, Sebast. del (Sebast. Luciani), Ven. P.; 1485-1547.
Pippi, see Romano.
Pisano or *Pisanello, Vittore*, Veronese P.; ca. 1380-1451.
Pointelin, Auguste-Emmanuel, Fr. P., Arbois; b. 1839.
Ponce or *Ponzio, Paolo*, Flor. S. of the 16th century.
Pontormo, Jacopo Carrucci da, Flor. P., pup. of A. del Sarto; 1494-1557.
Potter, Paul, Dutch P.; 1625-54.
Pourbus or *Porbus, Frans, the Younger*, Antwerp P.; 1569-1622.
Poussin, Gaspard, properly *G. Dughet*, Fr. P., Rome, nephew and pup. of the following; 1613-75.

Poussin, Nicolas, Fr. P., Les Andelys, Normandy; 1594-1665.
Pradier, J.-J., Fr. S., Geneva, pup. of Lemot; 1786-1852.
Préault, Ant.-Augustin, Fr. S., Paris; 1809-79.
Prieur, Barth., Fr. S.; d. 1611.
Primaticcio, Franc., Bol. P.; 1504-70.
Protais, Paul-Alex., Fr. P., Paris; 1825-90.
Prudhon, Pierre-Paul, Fr. P., Cluny; 1758-1823.
Puget, Pierre, Fr. S., Marseilles; 1622-94.
Pujol, Alex.-Denis-Abel, Fr. P., Valenciennes, pupil of David; 1785-1861.
Puvis de Chavannes, Pierre, Fr. P., Lyons, pupil of H. Scheffer & Couture; 1824-98.

Raffaelli, Francisque-Jean, Fr. P., Paris; b. 1845.
Raffet, Denis, Fr. P., Paris, pupil of Charlet and Gros; 1804-60.
Raibolini, see Francia.
Ramey, Claude, Fr. S., Dijon; 1754-1838.
Raphael (Raffaello Santi da Urbino), Ital. P.; 1483-1520.
Regnault, J.-B., Fr. P., Paris; 1754-1829.
—, *Henri*, Fr. P., Paris, pupil of Cabanel; 1843-71.
Rembrandt Harmensz van Ryn, Dutch P., Leyden; 1606-69.
Reni, see Guido.
Renoir, Firmin-Auguste, Fr. P., Limoges; b. 1841.
Ribera, José de, surn. *Spagnoletto*, Span.-Neap. P.; 1588-1656.
Ribot, Augustin-Théodule, Fr. P., Breteuil, pupil of Glaize; 1823-91.
Ricard, Louis-Gust., Fr. P., Marseilles; 1824-73.
Riccio, see Briosco.
Richier, Ligier, Fr. S., St. Mihiel, pup. of Michael Angelo; 16th cent.
Rigaud, Hyacinthe, Fr. P., Perpignan; 1659-1743.
Robbia, Luca, Andr., & Giov. della, three Flor. sculptors of the 15-16th centuries.
Robert, Hubert, Fr. P.; 1733-1808.
—, *Louis-Léop.*, P., La Chaux-de-Fonds, pupil of Gérard & David; 1794-1835.
Robert-Fleury, Jos.-Nic., Fr. P., Paris, pup. of Girodet, Gros, & H. Vernet; 1797-1890.
—, *Tony*, Fr. P., Paris, son of the last & pupil of Delaroche; b. 1837.
Robusti, see Tintoretto.
Rochegrosse, Georges, Fr. P., Versailles; b. 1859.

Rodin, Auguste, Fr. S., Paris; b. 1840.
Roll, Alfred-Philippe, Fr. P., Paris; b. 1847.
Romano, Giulio (Pippi), Rom. P.; 1492-1546.
Rosa, Salvator, Neap. P.; 1615-73.
Rosso, Giovanbattista, Flor. P.; 1496-1541.
Rottenhammer, J., Ger. P., Munich; 1564-1623.
Roty, Oscar, Fr. medallist; b. 1846.
Rousseau, Théodore, Fr. P., Paris; 1812-67.
Rubens, Peter Paul, Antwerp P.; 1577-1640.
Rude, Franc., Fr. S., Dijon; 1784-1855.
Ruysdael or *Ruisdael, Jacob van*, Dutch P., Haarlem; c. 1628-82.
—, *Izack van*, Dutch P.; d. 1677.
—, *Salomon van*, Dutch P., Haarlem; d. 1670.

Saint-Jean, Simon, Fr. P., Lyons; 1808-60.
Saint-Marceaux, René de, Fr. S., Rheims; b. 1845.
Santerre, J. B., Fr. P., pupil of Bon Boulogne; 1650-1717.
Santi, see Raphael.
Sarrazin, Jacques, Fr. S.; d. 1600.
Sarto, Andrea del (Andrea Vannucchi), Flor. P.; 1487-1531.
Sassoferrato, Giov.-Batt. Salvi da, Rom. P.; 1605-85.
Scheffer, Ary, P., Dordrecht, pupil of Guérin; 1795-1858.
Scheffer, Henri, P., brother of the last and pupil of Guérin; 1798-1862.
Schnetz, Jean-Victor, Fr. P., Versailles, pupil of David, Regnault, Gérard, & Gros; 1787-1870.
Servandoni, Jean-Nicolas, Fr. A., Lyons; 1695-1766.
Sesto, Ces. da, P., Milan, pupil of Leon. da Vinci; d. after 1524.
Seurre, Ch.-Marie-Em., Fr. S., Paris, pupil of Cartellier; 1798-1858.
Sigalon, Xavier, Fr. P., Uzès, pupil of P. Guérin; 1790-1837.
Signol, Em., Fr. P., pupil of Gros; 1804-92.
Signorelli, Luca, Tuscan P.; 1441-1523.
Simart, Pierre-Ch., Fr. S., Troyes, pupil of Dupaty & Pradier; 1807-1857.
Slingelandt, P. van, Dutch P., Leyden, pupil of Dou; 1640-91.
Snyders, Frans, Antwerp P.; 1579-1657.
Solario, Andrea, Lomb. P., pupil of Leon. da Vinci; c. 1460-1515(?).
Soufflot, Jacques-Germain, Fr. A.; 1714-81.

Spada, Lionello, Bol. P.; 1556-1622.
Spagna, Giov. di Pietro, surn. *lo Spagna*, Span.-Umbr. P.; d. 1529?
Spagnoletto, see Ribera.
Steen, Jan, Dutch P., Leyden; 1626?-79.
Steuben, Ch., P., Mannheim; 1791-1856.
Stevens, Alfred, Belg. P. at Paris; b. 1828.
Subleyras, Pierre, Fr. P., Uzès; 1699-1749.
Sueur, Le, see Le Sueur.

Tassaert, Octave, Fr. P., Paris; 1800-1874.
Teniers, David, the Elder, Antwerp P., pupil of Rubens; 1582-1649.
—, *David, the Younger*, Antwerp P., son & pupil of the last; 1610-90.
Ter Borch or *Terburg, Ger.*, Dutch P., Zwolle; 1617-81.
Thulden, Th. van, Flem. P., pupil of Rubens; 1607-76.
Timbal, Louis-Ch., Fr. P., Paris, pupil of Drolling & Signol; 1822-80.
Tintoretto, Jacopo Robusti, Ven. P., pupil of Titian; 1519-94.
Titian (Tiziano Vecellio da Cadore), Ven. P.; 1477-1576.
Tocqué, Louis, Fr. P., 1696-1772.
Triqueti, Henri, Baron de, Fr. S.; 1802-74.
Troy, J. F. de, Fr. P., Paris; 1679-1752.
Troyon, Constant, Fr. P., Sèvres; 1810-65.
Tuby or *Tubi, J.-B.*, S.; 1630-1700.

Uccello, Paolo, Flor. P.; 1397-1475.

Valentin, surn. *Jean de Boullongne*, Fr. P., Coulommiers; 1591-1634.
Vanloo or *van Loo, Jacob*, Dutch P.; 1614-70.
Vanloo, Jean-Baptiste, Fr. P., Aix; 1684-1745.
—, *Ch.-André*, Fr. P., Nice, brother and pupil of the last; 1705-65.
—, *Louis-Michel*, Fr. P., Toulon, son of Jean-Baptiste; 1707-71.
Vannucchi, see Sarto.
Vannucci, see Perugino.
Vasari, Giorgio, Flor. P. & art-historian; 1512-74.
Vecelli, see Titian.
Vela, Vinc., Ital. S.; 1822-91.
Velazquez, Don Diego Rodriguez de Sylva y V., Span. P.; 1599-1660.
Velde, Adr. van de, Dutch P., Amsterdam; 1635-72.
—, *Willem van de, the Younger*, P., Amsterdam; 1633-1707.
Ver Meer, see Meer.
Vernet, Claude-Jos., Fr. P., Avignon; 1714-89.
—, *Ant.-Ch.-Hor.*, surn. *Carle*, Fr. P., son of the last; 1758-1835.
—, *Horace*, Fr. P., son of Carle; 1789-1863.
Veronese, Paolo (P. Caliari), Ven. P.; 1528-88.
Victoor, see Fictoor.
Vien, Jos.-Marie, Fr. P., Montpellier; 1716-1809.
Vinchon, Aug.-J.-B., Fr. P., Paris; 1789-1855.
Vinci, Leonardo da, Flor. P.; 1452-1519.
Viollet-le-Duc, Eug.-Emm., Fr. A., Paris; 1814-79.
Visconti, Louis, A., pupil of Percier; 1791-1854.
Vollon, Ant., Fr. P., Lyons; b. 1833.
Volterra, Daniele Ricciarelli da, Flor. P.; 1509-66.
Vouet, Sim., Fr. P., Paris; 1590-1649.

Warin, Jean, Fr. medallist, Liège; 1604-72.
Watteau, Ant., Fr. P., Valenciennes; 1684-1721.
Wesnix, J.-B., Dutch P.; 1621-60.
Weyden, Rog. van der, Flem. P., Tournai; c. 1399-1464.
Wouverman, Phil., Dutch P., Haarlem; 1619-68.
—, *Pieter*, Dutch P., brother and pupil of the last; 1623-82.
Wynants, Jan, Dutch P.; 1641-79.

Yvon, Ad., Fr. P., Eschweiler, pupil of P. Delaroche; 1817-93.

Zampieri, see Domenichino.
Ziegler, Claude-Louis, Fr. P., Langres, pupil of Ingres; 1804-56.
Ziem, Félix, Fr. P., Beaune; b. 1821.
Zurbaran, Francisco, Span. P., 1589-1662.

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The words *Hotel*, *Restaurant*, etc., are omitted for the sake of brevity.

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